

The Monthly Musical Record.

MARCH 1, 1881.

OUR MUSIC PAGES.

THE two pieces occupying the music pages in the present number are "Les Tendres Plaintes" of Rameau, selected from the publication, "Popular Pieces," of that composer, edited by E. Pauer; and the minuet from the Ninth Organ Concerto by Handel, taken by permission from the "Handel Album," Vol. IX., edited by Mr. W. T. Best. The music in each case is so simple and beautiful that it needs neither description nor recommendation other than that which it offers by itself.

A few words about Rameau and of his labours may not be considered superfluous at this time, for the reason that the particulars of his life are so little known on account of his works in these days not being so frequently met with as those of many another writer—the great Handel, with whom on this occasion he is associated, for example. Many are the romantic stories which have been related concerning his wanderings, and more than one of the incidents traditionally associated with his name have given French artists the subjects for pictures. The plain facts of his life are as follows:—

Jean Philippe Rameau was born at Dijon in 1683. He acquired the rudiments of music at an early age, and as soon as he was able to do something to earn his bread, he joined a troupe of German artists, and with them wandered from place to place. His first musical essay was written when he was eighteen, and when it was performed at Avignon was received with sufficient enthusiasm to warrant him in pursuing composition as an art. He offered himself as a candidate for the post of organist of the church of St. Paul in Paris, but being unsuccessful, made up his mind to abandon the attempt to become a settled member of society, and to be content to wander as before. His resolution was shaken when he was offered the place of organist at the cathedral church of Auvergne. He accepted the offer eagerly, and began to study the science of his art. He wrote his "Traité de l'Harmonie," and got it printed at Paris in 1722. Four years later he published his "Nouveau Système de Musique Théorique," in which he tries to show that all harmony ought to be based upon the theory of a superposition of thirds, a system which more modern writers have carried out, and claimed a reputation for stating. In 1750 he issued his greatest work, "Démonstration du Principes de l'Harmonie," in which he endeavours to show "that the whole depends upon one single and clear principle, namely, the fundamental bass." For this his countrymen compare him to Newton, who, by his single principle of gravitation, was able to assign reasons for some of the most remarkable phenomena in physics; he is therefore often called the Newton of harmony.

One of his biographers thus speaks of him:—"With such extraordinary talents as these, and a style in musical composition far surpassing, in the opinion of some, that of the greatest among French musicians, it had been a national reproach had Rameau been allowed to remain organist of a country cathedral. He was called to Paris, and appointed to the management of the opera, in which employment it was his care to procure the ablest performers of all kinds that could be found, and to furnish from the inexhaustible stores of his own invention compositions worthy of so great a genius. His music was of an original cast, and the performers complained at first

that it could not be executed, but he asserted to the contrary, and evinced it by experience." It is strange to note how frequently history repeats itself, and how the thing that was said of Rameau is being said of others in our own time. None would think Rameau's music very difficult now. In conclusion, it may be said that he was not unhonoured in his own country, for he received many favours from the king, was decorated with the ribbon of the order of St. Michael, and was raised to the ranks of the *noblesse* a short time before his death, which took place at Paris in 1764.

As a theorist he held rank in a high position; and it is mentioned as a testimony of merit in this respect that Handel was wont to speak of him in terms of high admiration. It is therefore with a peculiar degree of fitness that the works of the two should appear side by side in the music pages for the present month.

RURAL BALLADS.

THERE are few fields in the domain of musical literature so fertile, whether for profit or pleasure, as that of the Ballads of England. At every step one finds a new variety, each worthy of special remark, offering beauties or merits sufficient to reward the patient student of language or manners for the trouble of research.

Some of these lowly flowers of literature, often passed unregarded, or carelessly plucked to be cast aside, offer a subject which might be pursued with advantage. The humblest of the blossoms of the weeds of the wayside, or in the hedges of the field, as exemplified in the simple ballads still popular among the peasantry, have much beauty both of tune and theme.

Old ballads and old tunes have ever had special charms for the many, whether "lewd or learned." The love for a ballad is one of the characteristics of the English people. The value of this minor form of poetry to the historian has been acknowledged over and over again. The old chroniclers not only give evidence of the deeply-rooted love for an old song among Englishmen of all ages, but have even confessed their indebtedness to more than one popular ditty as indicating certain phases of the mind of the commonalty and the effects of certain political changes which are to be found expressed in such homely effusions.

Chronicler after chronicler also records with varying motives the passionate delight in the old tunes under all sorts of influences, social and moral: melodies associated with many of the pleasures and likewise with not a few of the troubles of life.

It is enough to say that there exists evidence, overwhelming in its power and quantity, to gainsay the unfair and untrue statement that England is not a musical nation. It is certain there have been periods when music as a science, and even as an accomplishment, has been neglected among us, but there never was a time when music did not form a great and important item in the amusements as well as in the worship of the English nation.

From the earliest period we find the people had ballads of their own, written in their own dialects, by means of which were conveyed all the history, the accumulated wisdom, and the folk-lore of past generations, as well as such religious knowledge as was permitted them to exercise. Thus there are ballads containing Bible stories, told in a rude but perfectly intelligible rhyme, as well as incidents in local history which, but for these quaint records, might have been forgotten and lost. William of Malmesbury, one of the old chroniclers of the thirteenth

century referred to above, tells us that he learned more history from ballads than from treatises written expressly for the information of posterity; and it is a well-known fact that, in later days, Lord Macaulay derived a large amount of valuable information from these old rhymes. So far for the general value of the words; the worth of the music is another matter.

Mr. William Chappell, in his admirable and careful volumes, "Popular Music in the Olden Time," has done much towards proving the existence of these treasures, their historical antiquity, and the value their simple efforts have had on the public mind in days gone by. How far the tunes have been used for the purposes of dramatic entertainment, and contributed in no small degree to their success, he also tells in the most genial fashion.

His labours, extensive as they are, do not cover the whole of the ground that might be explored. What is wanted is a collection of the traditional ballads popular among the rural folk, many of which have perhaps never been heard beyond the confines of the village in which they have been favourites for generations.

In few other countries can be collected such a rich stream of beautiful melody as there is to be found in the ballads belonging to the British people. In no other country has the matter been regarded with so little interest. Germany, France, Italy, and even Spain, possess collections of the words and tunes of popular ditties, and the student is often astonished to discover the great amount of light these little chinks throw over the higher forms of literature.

In almost every department of antiquities there are earnest and enthusiastic labourers at work, proving by the interest they exhibit in collecting evidences of fast-fading peculiarities that there is some degree of worth in the subjects they give their attention to. Music alone has had but few champions of this sort.

There is plenty to reward the searcher. All that is needed is an organised effort to collect these humble relics. There are many matters of less general value that continue to engage the attention of the learned. If the enterprise of a single worker can give to the world such a noble refutation of the English musical character as that accomplished by Mr. Chappell, what might be done by united effort can be readily imagined.

Now and again the reading world is charmed by the introduction into some novel, or work of such a nature, of some old ballad which gives a point to the whole scene described. There are hundreds of these old songs "wasting their sweetness on the desert air," sung only in some remote country village upon the occasion of a sheep-shearing, harvest-home, or Christmas festival, the son singing the song his father was famous for troling out, he in his turn having learned it from his father, and so on through many generations; and, but for the occasional visit of one interested in such matters, these things would be unknown beyond the limited circle in which they are performed. Of course many verbal corruptions would naturally creep in and mar the sense of the original text, but in spite of these changes many of the old songs bear evidence of some degree of fancy, vigour, and originality in expression and idea, which would fully justify the attempt to rescue them. Only one earnest endeavour has been made to bring a few together, namely, that of Mr. John Henry Dixon, who, in the year 1846, edited a collection of "The Ballads of the Peasantry" for the Percy Society, in which are preserved the words of many of these artless songs, some of them being really excellent. The sources drawn upon by Mr. Dixon are intimated in the following extract from his preface:—

"He who, in travelling through the rural districts of England, has made the roadside inn his resting-place, who has seen the lowly dwellings of the villagers and yeomanry, and been present at their feasts and festivals, must have observed that there are certain old poems and songs which are favourites with the masses, and which probably have been sung from generation to generation."

"This species of literature has been neglected by antiquarians by reason of the difficulty of gathering materials that were so widely scattered, and which could only be obtained in their genuine state from the people among whom they originated."

The chief fault of this book lies in the smallness of the number of the songs brought together. There is ample room for further collections edited by some competent and genial hand. We then might have preserved to all time those rhymes and tunes which delight our peasantry before the poor stuff which fascinates the rural mind, because it passes current in more refined places, shall completely replace the more ancient and better constituted songs which have been handed down from father to son.

If an effort is to be made it should not be delayed, for the time is not far distant when all these relics of a past age will disappear and leave little trace. It is in conformity with a natural tendency arising from the facilities for communication with remote places, the extension of newspapers, and the general levelling up by the process that is called education. Peculiarities of dialect will disappear, individualities of character be smoothed down, and men's manners and ways of thought and expression will be assimilated the one to the other, and there will be as little difference in the modes of speech of the dwellers in the various parts of the kingdom as there is now in their written communications.

The tunes to which these rough rhymes are set show that we English possess a power of melody all our own. Moore, who ought to have known better, states in his collection of "National Airs" that almost every country except England possesses an abundance of melodies peculiar to itself, and in order to support his statement he has calmly taken several undoubted English melodies and claimed them as Irish. It is quite true that we English are so careless of, and have so little regard for, our own peculiar property of this sort, that, with the exception of Mr. Chappell's book, there is no collection of old English tunes worthy of the name. As for the words, we are actually indebted to an American for one of the best collections of British ballads that modern times have witnessed. This was published in 1861 under the title "English and Scottish Ballads."

Francis John Child, of Harvard University, has shown his love for the literature of the mother country by the care and research bestowed upon the compilation of his most valuable work, which may be taken as a model for any similar undertaking dealing with our old English ballads, more especially those popular among the peasantry, the majority of which live only on the lips of the singers.

The necessity for such a collection is the more urgent as each day passes by.

The songs are rapidly being forgotten, and there are many influences at work which will tend to obliterate all remnants of a fast-fading literature, which for its historical and philological as well as for its musical value deserves to be rescued from oblivion.

Many of us are old enough to have seen a great change that has rapidly taken place within a comparatively short number of years—that is to say, the smoothing down of class peculiarities and of individual eccentricities. These are the days of rapid railway communication and a cheap literature. The necessity of a universal speech to secure increased facilities for intercommunion is great and

pressing. In the fulfilment of this object, the manners of men will be reduced to one common level, peculiarities of pronunciation will disappear, homely habits will vanish, and few would be at all surprised to learn that in a few years men's manners and ways of thought will be reducible to a given standard, and that tempers and talents may be ordered, like manufactured goods, to match a given pattern.

The love for music among the lower classes causes them to welcome any novelty which for a time satisfies their craving for song, and if, as of old, they choose to sing over their work, the latest London music-hall ditty will perhaps commend itself to their fancy, and the old rural songs will soon be consigned to oblivion, and the difficulty of collecting them will be greatly increased.

The best of these songs of the people are chiefly of a narrative form, setting forth old customs, legends, traditions, and superstitions, and not the least among them being those that describe in droll verse some "merry tale" or another. These were sung or recited in the "ingle nook" during the long winter evenings, as well as at the periods before spoken of, and although many of the poems, as far as they are known, have become modified through succeeding time, the tunes to which they were sung and with which they are traditionally associated bear evidence of some degree of antiquity as well as of interest. Some of their allusions are of a character which present observances do not approve, others are of a simple humour to which none can object, but all are instructive to the student of manners and habits.

The social duties fostered by the custom of domestic amusement must be ministered to somehow, and it might be as well to show the rural population how great a store of wealth of song they possess, without forcing them upon the *répertoire* of the music-hall. The taste which encourages the effusions of the music-hall is undoubtedly indicative of an earnest love for music perverted into wrong channels of indulgence.

The people who can catch up a tune with sufficient accuracy to be able to sing its jingling rhythm and silly catch-words at the first hearing must be one in whose hearts a pleasure in the effects of music is implanted, and it should be the duty of a paternal government to direct that feeling in a right way. The music-hall singer of the present day is a power among the people, and there is all the more reason, therefore, that for the sake of the people his power should be turned to good. We can all affect to be amused at the spectacle of a large body of hard-working men and women, free from the restraint of toil, yelling out in happy vigour the refrain of some music-hall ditty only remarkable for indecency or imbecility. At the same time, it is not by the supercilious regard of those who know better that the matter is likely to be improved. Some active measures must be taken to modify, if not to remove, that which may grow into a serious evil. There are indications of a desire on the part of those who wish well to their countrymen less favoured than themselves by wealth or education to supply the means of indulgence in an amusement which can be made praiseworthy and innocent when outside means of excitement are withheld. The Coffee Music Hall scheme, as it is called, is an effort which ought to be approved by every right-minded man who wishes well to the labouring classes, whether he be an advocate of teetotalism or not. If the houses of entertainment provided on the plan the promoters have adopted become increased in all towns where the music-hall is an institution, the minds and manners of our growing population will be the better in course of time. The thoughts which spring up in the head during working hours are always influenced by the character of the amuse-

ments after labour. If there are no pestilent poisonings of words accompanying the memory of the tune which lingers on the ear and comes to the lips and makes work light, the mind must be the better. There is no reason whatever that a droll song should be framed in language that could only emanate from the brains of literary scavengers. There is no reason why men should be compelled to listen to and applaud the efforts of those plausible impostors the music-hall singers, who cover their own artistic incapacity by ignorant presumption, and sicken men of refinement by their vulgar pretensions.

If all interested in the question of finding the way to the hearts of the people through their songs could unite and form a bond for the collection of examples and for the revival of interest in the old rural ditties whose words and sentiments have implanted that love for home and country which is strong in all men's souls, but particularly so with Englishmen, a great good might be done both from a social as well as from a literary point of view.

ON THE STUDY OF PART-WRITING.

(Concluded from page 28.)

A MORE exacting pattern—indeed the only one involving any real difficulty—is that called the "fourth species," wherein one part must always be syncopated.

The easy way of commencing its practice is, after completing an exercise in four-part harmony, to notice where—by retarding one part—a suspension could be contrived. When the retardation produces a dissonance, and the further progression of that part becomes restricted, an effective syncopation results. When the continued sound is still (in the second chord) consonant the syncopation is less telling; but the specified pattern is maintained without any restriction of the after-progression of the lagging part. Again, and always, a familiarity with the different dissonances used in harmony is a necessary and sufficient preparation for effective part-writing. Every teacher knows that the old rule—"Each part proceeding one degree to its place in the next chord may be retarded"—may not be blindly followed; for a minor ninth, a minor thirteenth, or a major seventh cannot, without great harshness, be used below the octave of its natural resolution. But the study of harmony, by affording an insight into the comparative harshness of all combinations, requires no such rule, and necessitates none of its perplexing exceptions.

When the occasional syncopations of the different parts have been practised sufficiently to familiarise the student with this pattern of writing the further restriction should be imposed that the retardations must be continuously carried on in, and confined to, one part.

As most dissonant sounds naturally fall to their resolutions the syncopated will, generally, be a descending part; so that, after every opportunity of raising it is eagerly seized, its range will often exceed the effective compass of the voice for which it is intended. And, as all unnatural resolutions of dissonant sounds are more objectionable in proportion to the weight and importance of the part in which they appear, their use is obnoxious chiefly in the bass.

After all possible care it will occasionally be difficult to continue unbroken throughout a long exercise the syncopation of one part. In such rare cases the break may be most effectively covered by syncopation being adopted (either temporarily or permanently) in some other part.

Rigid slow-moving harmonies do not readily adapt themselves to the requirements of the syncopated part:

when some of the other parts move rapidly, this species of writing will, therefore, be managed more easily than when accompanied exclusively by the long sounds of "counterpoint of the first species."

It will be noticed that, in an unsyncopated part, dissonances on the accented pulses of the rhythm are generally avoided, because of the greater harshness they there cause; whereas a retarded part, if dissonant at all, becomes so by the progression of the parts moving in accordance with the natural rhythmic pulses.

This fact proves the absurdity of insisting in the previous patterns upon a rigid adherence to the old rule forbidding the use of passing dissonances upon the accented pulses. Manifestly, however, there is a greater necessity for the careful management of dissonances thus prominently used.

In each "species" none of the old restrictions as to second inversions of consonant triads are of the slightest force. They are entirely obsolete; and their continued quotation in modern treatises is most misleading to students.

These preliminary patterns of writing are, however, designed and useful chiefly as preparations for that ever-changing kind which—having no arbitrary, continuous shape—may, with very little difficulty, be managed. In the composition of music an author very seldom subjects himself to the restriction that the uniform progression of one of the parts must continuously be maintained. Only an excessively wearisome formality generally results from fulfilment of such a condition.

But the diligent practice of what are called the "second, third, and fourth species of counterpoint" produces that readiness of contrivance which enables a musician to insure the smooth continuity, and even flow, of the different melodies which he combines.

In the "florid species of counterpoint," which is so useful in actual music, by a constant change of pattern the formality which necessarily results from a long continuation of either of the former species is avoided, and that melodic charm—which depends so much upon the alternation of short and long notes, from the dwelling upon important, prominent sounds, and more rapidly passing though merely accessory constituents of the tune—is vastly enhanced.

Florid part-writing—so named because, no uniform routine being enforced, no more precise description is possible—includes short specimens of the orders previously described, each pattern being abandoned sufficiently soon to prevent it being recognised as a specially adopted form.

In this "florid species" should be written all themes of fugues, madrigals, and other compositions in which the combination of the different textual melodies and imitative devices form important parts of the general design. In symphonic works a great charm and element of variety is obtainable by the contrasted rhythmic structure of the various subjects, or themes, although those texts may not absolutely be combined.

The study of "double counterpoint," or invertible themes, has been surrounded by a great deal of unnecessary mystery and purely imaginary difficulty by the timidity with which the subject has been treated in all received text-books, and the want of a plain declaration of the simple truth that almost all melodies which can be combined will bear inversion. As the effects of sounds a perfect fourth or fifth apart are very similar, and those of thirds and sixths are still more alike, it is evident that themes suited for simultaneous use must, without much loss, be capable of that simple inversion which leaves the kind of consonance unchanged; and any other degree of

inversion, except that by an octave, is unworthy of serious attention.

HENRY HILES.

Manchester, Feb. 7th, 1881.

[On page 27 of the February number of the *MUSICAL RECORD*, the conclusion of the seventh paragraph of the first portion of this paper is, by a printer's error, rendered obscure. The figures should have been placed horizontally, as they refer to successive (and not simultaneous) sounds:—7-6; 4-3; 9-8.]

THE GREAT MUSICIANS.

EDITED BY FRANCIS HUEFFER.

Richard Wagner. By the EDITOR.

Rossini and his School. By H. SUTHERLAND EDWARDS.

(Sampson Low, Marston, Searle and Rivington, London, 1881.)

THE demand for handy information about famous men has incited the publication of a series of biographies of the great composers, to be edited by Mr. Francis Hueffer, whose well-known qualifications in this province are a guarantee to the public that the biographies will be accurate and interesting, the choice of writers being always judiciously exercised. Among those already announced we find, with the editor himself, Sir Julius Benedict, Mr. Sutherland Edwards, Mr. Joseph Bennett, Mr. H. F. Frost, Mr. W. H. Cummings, and the composer of *Mefistofele*, Signor Arrigo Boito. It must not be supposed that the known predilection of Mr. Hueffer for the musical dramas of Wagner, here again shown by his contributing the biography of that composer, will interfere with the eclectic nature of the scheme. Probably the first to publicly advocate the cause of Wagner in this country, Mr. Hueffer has yet maintained an independent position, remaining steadfast to a catholic conception of music in its history and aesthetics, and holding aloof from that militant party which, in Germany, first depreciated Mendelssohn, and now regards Schumann and Brahms as special objects for wrath.

Mr. Hueffer introduces Richard Wagner as emphatically "a man of action," and in the course of a critical dissertation makes it plain that Wagner's theories did not precede the writing of his operas, and that in composition he is no exception to that clairvoyant surrender to inspiration from which all true art-work emanates. His voluminous and aggressive theories follow by the ordinary course of reflection and reasoning the works wherein their principles are unconsciously anticipated. A native of Leipzig, where on the 22nd of May, 1813, Wagner was born, the Scandinavian Norn, he says, "deposited on his cradle the never-contented spirit that ever seeks the new." Thus born for strife, unconquerable, the story of his life shows how little he has been swayed by mere fashion; only in the composition of *Rienzi*, when twenty-six years of age, does he appear as the would-be rival to those men of talent, and especially Meyerbeer, who at that time held the French operatic stage. Disappointment, poverty, even misery, were conditions that helped and could not turn aside the development of his genius, which has at last compelled the tardy acknowledgment of both hemispheres.

Mr. Hueffer takes us, step by step, in language that makes us forget the difficulty of the subject, past the production of the *Flying Dutchman*—wherein the poet-composer's views first took objective shape—to *Tannhäuser* and *Lohengrin*, both now popular in England, the latter always to be remembered as a witness to the noble and kindly enthusiasm of Liszt, who first produced it in 1850 at Weimar. Presently we are led to the mature works of the master—to the *Ring of the Nibelungen*, to *Tristan and Isolde*, and to the Shakesperian *Mastersingers of*

Nuremberg, on the plot of which Mr. Hueffer affectionately lingers till we long for a fitting performance of this masterpiece of operatic comedy in London. About the prelude to the *Nibelungen*, the *Rhinegold*, Mr. Hueffer has much to say, but not to the neglect of the whole story, of which his pages give an admirable epitome. But he informs us that he believes that the great work from the *Tristan and Isolde* of the Celtic *Mabinogion*, written in the years immediately following Wagner's visit to London in 1855, is the composer's highest effort.

In noticing at so much length the musical dramas, Mr. Hueffer has not neglected to refer to those literary and theoretical works about which the strife of criticism has been as rife. The arguments of "opera and drama," and the "work of art of the future," are discussed with special notice of the influence of the great pessimist philosopher Schopenhauer upon Wagner, and the acceptance by the poet-composer, as a fundamental principle of his art, of the philosopher's determination of music to be the representative and prototype of the ideal world. By this metaphysical excursus we are brought to the importance of the modern art of instrumental music as displayed from Bach to Beethoven, whose 9th Symphony again is the foundation and starting-point for Wagner's conception of an indissoluble connection of poetry and music. Wagner has, however, not yet succeeded in gaining a general conviction of the truth of this theory, and we observe that Mr. Hueffer himself withholds an unconditional agreement with Wagner's extreme statement, but he affirms that amongst the various movements which in modern music have sprung from Beethoven's last works, the dramatic one headed by Wagner is the most prominent.

The second volume of the series, the "Rossini and his School" of Mr. H. Sutherland Edwards, is, in its way, no less to be recommended than the first. With Rossini the author groups Donizetti, Bellini, and even Verdi, and as an historical sketch of Italian operatic music in the first half of this century we can unhesitatingly recommend this hand-book as to be relied upon. What opera owes to Rossini is impartially laid down with due reference to Mozart, whose claims Mr. Edwards is in no way disposed to overlook. In fine, we have here the opinions of a highly-cultivated writer whose full acquaintance with his subject cannot be gainsaid, and whose easy, elegant, literary style makes the whole book delightful reading. Only, in the chapter on Bellini, we observe a confusion as to dates the author would do well in a subsequent edition to revise.

ROYAL ACADEMY OF MUSIC.

METROPOLITAN EXAMINATIONS

of Musical Artists and Teachers will be held in London in the month of January: the first in 1882.

The Examinations will be in the following Subjects, any one of which may be chosen by the candidates:—

SUBJECT I. Counterpoint, Harmony, Plan or Design, and Instrumentation. Candidates, on entering their names, must submit an exercise consisting of one instrumental movement, with one piece for a solo voice, and one comprising a fugue for chorus, the first to be written for, and the last two to be accompanied with orchestra, and they must give a written declaration that this is their own unaided composition. If this be approved by the Board, the candidate to be called to the examination. There, candidates will work a paper in limited time, and in the presence of a witness, and be called by turns from this work to be catechised by the Board. Writing and catechism to test knowledge of counterpoint, harmony, plan or design, and instrumentation, also playing from figured bass and from score. Catechism to last within fifteen minutes. Paper work to be inspected subsequently.

SUBJECT II. Singing. Class A, Performers; Class B, Teachers. Both classes to execute diatonic and chromatic studies, copies of which will be given them when they enter their names. Performers to be tested in voice as to quality, power, and compass. Teachers to answer questions as to producing and directing voice, and as to breathing. Both classes to sing a recitative, a florid piece, and a ballad, each candidate choosing from a previously-announced list. Both classes to sing at first sight. Both to answer questions on the elements of music. Examination to last within thirty minutes. Candidates to bring their own accompanists.

SUBJECT III. Pianoforte Playing; Organ playing will be included in this subject. Each candidate to play any scale or other technical exercise called for by the Board. To play a piece from each of two lists previously announced. To play and transpose at sight. To answer questions on elements of music. Examination to last within half an hour.

SUBJECT IV. Playing on Orchestral Instruments. The same as Subject III. Candidates to bring their own accompanists.

SUBJECT V. Bandmastership. Candidates, on entering their names, must submit an arrangement for military band of some standard composition, and give a written declaration that it is their own unaided work. If this be approved by the Board, the writer will be called to the examination. He will then, in limited time, and before a witness, work a paper in harmony; and, for time within fifteen minutes, be catechised as to compass, capability, and fingering of instruments, and the distribution of military score, as well as elements of music and harmony.

The Board of Examiners on each subject will consist of three professors who are teaching that subject in the Academy, except only on Subjects IV. and V., for which the three may be otherwise selected.

Examinations on the several subjects will be held on separate days, the dates of which will be announced when the number of candidates is known.

Candidates for examination in any one subject must enter their names with the Secretary on or before the 1st of December, stating in which subject they wish to be examined. Each must pay a fee of five guineas—one guinea on entering the name, the remaining four guineas on the day of examination. If any candidate, whose name has been entered, fail to attend the examination, the deposit fee will be forfeited. Candidates in Subjects I. or V. whose exercise has been approved, but who have been unsuccessful at the examination, may enter for a second time without submitting a second exercise, but must again pay the entire fee.

Candidates who satisfy the Examiners on any subject will be, by the Committee of Management, created Licentiates of the Royal Academy of Music; will receive a diploma to that effect, signed by the Principal of the Academy, and will have their names publicly announced.

By order of the Committee of Management,

JOHN GILL, Secretary.

LOCAL EXAMINATIONS

of Musical Students will be held during Lent: the first in 1881; in any centre where there is a Local Examiner of the Institution, and where twelve or more candidates may present themselves through him.

The Examinations will be in the following Subjects, any one of which may be chosen by candidates:—

SUBJECT I. Counterpoint, Harmony, and Plan or Design. Candidates must work a paper in limited time, and in presence of a witness, comprising analysis as to harmony and plan of some previously-announced composition; the addition of harmony to a given melody; the addition of parts to a figured bass, and specimens of the easier forms of counterpoint. This paper is to be worked at every centre on the same day, and the exercises subsequently examined by the Board. The candidates must attend also on the day appointed for other subjects, to be catechised by the Board, and to play from figured bass, for a time within ten minutes.

SUBJECT II. Singing. Candidates to sing simple studies which will be given them when they enter their names. To be tested in voice, as to quality, power, and compass. To sing the

whole or a portion of a recitative, a florid piece, and a ballad, selected by themselves from a previously-announced list. To sing at first sight. To answer questions on the elements of music. Examination to last within twenty minutes. Candidates to bring their own accompanists.

SUBJECT III. *Pianoforte Playing*; Organ will be included in this subject. Each candidate to play any scale or technical exercise that may be called for by the Board. To play a piece from each of two lists previously announced. To play at sight. To answer questions on the elements of music. Examination to last within twenty minutes.

SUBJECT IV. *Playing on Orchestral Instruments*. The same as Subject III. Candidates to bring their own accompanists.

The Board of Examiners will consist of two musical professors—one, a member of the Academy staff, appointed to the duty by the Committee of Management; and one, a Local Examiner at the centre in which the examination is held.

Examinations in all subjects will be held on the same day, but at different hours at each centre, this day to be appointed when the number of candidates is known. Candidates in Subject I. will also be required to work their exercises on a separate occasion, which will be the first Saturday in Lent in every locality, when copies of the examination paper will be received by the Local Examiner and distributed by him to the candidates.

Candidates for examination in any one of the subjects must enter their names with the Local Examiner on or before Shrove Tuesday, stating in which subject they wish to be examined. Each must pay a fee of one guinea for each subject, half on entering the name, half on attending for examination. If any candidate, whose name has been entered, fail to attend the examination, the half-fee will be forfeited.

Candidates will be classed, according to merit, in three divisions by the Examiners: I. those who obtain honours; II. those who only pass; III. those who are rejected. Candidates classed in either of the first two divisions will receive a certificate to that effect, signed by the Principal of the Royal Academy of Music, and will have their names publicly announced.

By order of the Committee of Management,

JOHN GILL, Secretary.

January, 1881.

FILIPPO MARCHETTI'S OPERA *RUY BLAS*.

THE composer of the work under notice is one of the early and most active promoters of a reform of Italian opera. His *Ruy Blas* is interesting and instructive, not only by virtue of its intrinsic merits, but because it is the forerunner of his *Don Giovanni d'Autria*—a much more advanced lyrical drama, produced last winter for the first time in Turin, where it shared the honours of the season with Boito's *Mefistofele*, Catalani's *Elda*, and Bottesini's *Hero and Leander*. *Ruy Blas* has been performed at all the principal theatres of Italy, and may be regarded as a work which has permanently established its reputation, for it never fails to draw large audiences wherever it is revived. The recent run the opera had in Rome and Florence is signal proof of this, and it is only to be regretted that the first of a series of such performances often are a failure, owing to the want of proper rehearsal or to a totally inadequate staff of artists, with whom Italian *impresarii* frequently try their luck until their losses and the hisses of the audience bring them to their senses. This was the case in Florence, where the manager soon discovered the mistake to his cost; and it was not until he took the trouble of putting the opera on the stage in a manner more worthy of its merits that it vindicated all its old popularity.

Marchetti has a decided predilection for subjects derived from Spanish sources; and hence the score of the opera, for which Signor D'Ormeville has supplied the libretto, is again laid in Madrid, towards the end of the seventeenth century. The libretto is decidedly too long and diffuse, a fault attributable to the author's evident effort to make the action continuous, and to present the libretto as a drama *per se*. There is a decided excess of dialogue, and all the details and exigencies of Spanish court etiquette are depicted so minutely, that, as often happens in such cases, all this conventional dialogue loses its intended

effect when it is set to music. The story, however, is full of dramatic interest, and is really the backbone of the opera.

Ruy Blas, who is in the humble condition of a servant to Don Sallustio, a grandee and prime minister of Spain, has a silent and hopeless, though fervent admiration for the young queen. The queen, a German princess, has resolved to check the corruption and immorality of the profligate court of her adopted country, and, by her order, Don Sallustio is exiled for refusing to marry one of her attendants whom he had dishonoured. The proud Marquis of Finlas deeply resents this high-handed and peremptory command, and, though obliged to obey, swears to have his revenge. He finds an unexpected and docile instrument in Ruy Blas, whom he surprises while in raptures over the portrait of the queen. His plan is laid forthwith. On the eve of his departure he bestows a court dress and sword on his surprised servant, presents him to the courtiers as his own cousin, Don Cesare, recently arrived from Brazil, and leaves Madrid, enjoining the new nobleman, *malgré lui*, to make his fortune and gain the love of the queen, on condition, however, that Ruy Blas swears implicit obedience to his exiled master whenever he should return.

Don Cesare, *alias* Ruy Blas, rapidly becomes a favourite of the queen, who, neglected by her own husband, is flattered by the marks of attention and admiration she receives from the young courtier. She confers important duties upon him, and he rises gradually to the position of Prime Minister, in which capacity he brings upon himself the envy and hatred of the grandees whose mismanagement of the affairs of the State he openly and mercilessly exposes. The affection and gratitude of the queen embolden him to confess his love, which she returns, and he is already indulging in the fulfilment of his most ardent wishes, when unexpectedly, and like an evil spirit, Don Sallustio makes his appearance. Ruy Blas in vain tries to assert his position, but the fatal pledge of obedience he gave to Don Sallustio reduces him to an instrument in the hands of his vindictive master. On the morrow a dukedom is conferred on Ruy Blas, and, at Don Sallustio's bidding, the first act of the new duke is to obtain the queen's unconditional pardon for the exiled grandee. Meanwhile, Don Sallustio lays his diabolical plot to entrap and expose both the queen and her favourite. A forged letter, bearing Don Cesare's signature, entreats the queen to come, at an appointed hour, to the favourite's palace, on a matter of the utmost concern. The queen hastens to comply with the request, and is received privately by her surprised favourite, who, seeing at once the hand of Don Sallustio in this fiendish conspiracy, urges her immediately to withdraw. But it is too late, for Don Sallustio suddenly appears on the threshold. His plot has succeeded; he has surprised the queen closeted with Ruy Blas. He leaves her the choice of public disgrace and expiation in a convent, or of marrying Don Cesare, *alias* Ruy Blas, a common servant; and she is struggling with her indignation and an inevitable though undeserved fate, when Ruy Blas hits on a desperate device for saving at least the honour of the woman who had given him her love. After securing the entrance to the chamber, he suddenly rushes at Don Sallustio, and snatches his sword from him, so that the noble, unarmed, is now at his mercy. The sword pointed at Don Sallustio's breast, Ruy Blas pushes him into the closet, and there silences for ever the man whose fiendish plot was to disgrace the queen and ruin him, the dupe and instrument. Ruy Blas implores the queen's pardon, and this being at first denied, he takes poison and dies at her feet.

Besides the leading characters, a great many minor personages and scenes of secondary importance are introduced which might very well be dispensed with, seeing that they hamper rather than enhance the action, whose salient features afford a more than sufficient number of dramatic situations. It should, of course, be remembered that the whole subject is treated exclusively from a Spanish and Italian point of view. To us it appears extraordinary that a man in Ruy Blas' condition should be able to conceal his origin and true station even when raised above it; but this is quite possible in countries like Spain and Italy, where the distinctions of birth and breeding are far less marked.

The overture treats some of the leading subjects of the opera, notably the subject of the duet in the third act, "O dolce volutta, desio d'amor gentil," which, representing the attainment of Ruy Blas' most ardent wish, viz., the love of the queen,

runs in a variety of forms through the whole opera. It cannot be said that this subject is very original, for it savours strongly of certain popular strains with which street-singers enliven the shining hours in Florence and Naples. But the treatment is very clever, and the design of making it the groundwork of the whole opera is carried out with great consistency. Among the numbers of the score which more particularly deserve notice is Don Sallustio's dramatic air, "Ai miei rivali cedere" (for baritone), in the first act. The scene in which Don Sallustio presents Ruy Blas to the courtiers as his cousin, Don Cesare, is evidently derived from the opening scene of Meyerbeer's *Huguenots*, and the same may be said of the opening scene of the second act, which bears strong resemblance to the corresponding scene in the second act of that opera, the queen being surrounded by her ladies and amused by the inevitable ballet until Ruy Blas is presented. In this scene the queen has a charming air, "O mia dolce Allemagna, O mia natal dimora" (soprano), while a duet, "Alla marcia," between Ruy Blas and the major-domo (tenor and bass) also deserves notice, though it recalls both *L'Africaine* and a similar duet in Auber's *Masaniello*. In the third act there is an effective scene for tenor and ensemble when Ruy Blas, now Prime Minister, upbraids the grandees for their corruption and negligence. The musical treatment of this scene again savours of Meyerbeer, except the tenor solo, "O Carlo Quinto genio immortale," which is more original, and very martial in character. The great love-duet between Ruy Blas and the queen, in the same act, is evidently intended by the composer as the climax of the opera, though the dramatic climax is reached undoubtedly in the finale of the last act. The third act is brought to a close by a brilliant court-scene, in which the dukedom is conferred on Ruy Blas. The royal march, for double band and chorus, is very effective, and it need not be added that the inevitable brass band musters on the stage in strong force. The last act is preceded by an insignificant intermezzo, but opens with a beautiful tenor solo (Ruy Blas), very Italian in character, "Svaniro i sogni? sparvi la dolce illusione?" It is followed by a clever recitative and air for mezzo-soprano (Casilda, the queen's maid of honour), again suggestive of Meyerbeer's style, and by a light and graceful duet for baritone and mezzo-soprano (Don Sallustio and Casilda). The finale is, perhaps owing to its dramatic merits, undoubtedly the most successful part of the opera. Some of the salient phrases, such as Don Sallustio's bitter and ironical "O l'onta e il chiostro, o con Don Cesare sposa felice," are very powerful, and the trio "Per la sua vita io vi scongiuro," and the final duet between Ruy Blas and the queen, bring the opera to an effective close.

Marchetti is indisputably a clever and experienced composer, but he is decidedly wanting in originality, and his musical ideas, notably as regards his airs, do not reveal that genius in the highest sense which Italians term "ispirazione." Ruy Blas seems to mark in Marchetti's career that period of transition in which we find more than one Italian composer of the day, who, though striving for individuality, cannot divest himself of the influence of Meyerbeer's *L'Africaine*, Verdi's *Aida*, Gounod's *Faust*, and Wagner's *Rienzi* and *Lohengrin*. In justice to Marchetti, be it added that he is far from being a mere imitator of Wagner, and that as a champion of lyrical drama he stands on his own ground; but in individuality, in freshness, and in vigour of style he cannot be said to rank either with Ponchielli or Boito. Both his *Ruy Blas* and his *Don Giovanni d'Austria* are, however, clever and interesting works; and it is truly amazing that season after season the managers of Italian opera in London cling like grim death to such hackneyed and obsolete operas as *Norma* and *Sonnambula*, instead of taking the trouble to produce some of the more recent and more luminous works which attest the revival, the progress, and the more lofty aim of Italian art.

C. P. S.

[NOTE.—The opera is founded upon a play by Victor Hugo with the same title. It has been given several times at Her Majesty's Theatre, with but little success.—Ed. M. M. R.]

MR. A. C. MACKENZIE'S FIRST SCOTCH RHAPSODY.

FLORENCE, February 15th, 1881.

It may interest your readers to learn that this clever work, which has already established the composer's reputation at

home, was executed at the sixth concert of the "Società Orchestrale" on Monday last. The society is indebted to Mr. Mackenzie for the score and parts; and it is but fair to add that the band, under Sig. Sbolci's direction, did its best to do justice to a composition which was new to its members and, owing to the peculiar rhythms of the leading Scottish airs, presented certain difficulties. The rendering, however, was very effective on the whole; and the novelty of the work, combined with the freshness and neatness of the composer's style, elicited loud and deserved applause. The second rhapsody, which, if I am not mistaken, is more advanced than the first, will, no doubt, be executed by the "Società Orchestrale" next season, and insure equal success.

C. P. S.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, Feb. 15, 1881.

LAST week was represented at the Opéra Comique the last great work of Jacques Offenbach. The *Contes d'Hoffmann* has been in preparation for months, and the first representation well repaid M. Carvalho for his expense and anxiety. The house was crowded with the friends and admirers of the great composer; in an *avant-scène* sat Mme. Christine Nilsson and Mme. Carvalho. The *mise-en-scène* was perfect, and the soloists, Mlle. Isaac, MM. Talagac and Taskin, received an ovation. Mlle. Isaac has a superb soprano voice, and sings with finish. It is reported that she will be engaged at the Grand Opéra. The *role* taken by M. Talagac was at first intended for Bouhy, but before Offenbach died he decided that none but Talagac was capable of singing the music. During the evening messages were sent to Mme. Offenbach, who remained at home anxiously waiting to hear of success or failure. The last message was, "The *Contes d'Hoffmann* will be the *Contes* of a thousand and one representations."

The 12th of February, Sarasate gave a concert in the Salle Erard. The principal *morceaux* were Weber's overture to *Oberon*; Lalo's first concerto for violin; an andante allegro, executed by the composer, M. Sarasate; and Saint-Saëns' gavotte, by Sarasate. The orchestra was directed by M. Colonne.

The 13th of February, the grand opera *Sigurd*, by Ernest Reyer, was given at the Conservatoire. M. Delvedez was the director, and the solos were rendered by Mmes. Krauss and Montalba, and MM. Lassalle and Sellier.

At a fine concert at the Grand Hotel yesterday evening, Mlle. Risarelli sang an air from Mozart's *Idomeneo* and some Spanish songs. Desgrange's orchestra executed Hérold's overture to *Zampa*, and Reber's overture to *Père Gaillard*.

It is expected that M. Camille Saint-Saëns will be made a member of the French Institute. There may be other musicians more famous, but none who have written music of a more serious and elevated character.

Adrien Talex, who composed the first polka-mazurka, "Mandora," has just died in Paris.

The 1st of March we shall hear the *diva* Patti after her great triumphs in Nice. She will sing at the Théâtre des Nations in several new *roles*.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, February 12, 1881.

No large or important concerts have taken place since my last notice, for the Carnival reigns, and during its continuance there is room only for smaller concerts, for the most part of little interest for friends abroad. And yet, in spite of this, three artists by the magic of their names had power to fill the concert-room on the occasion they appeared. First, Herr Walter, from the Hofoper, the intelligent Lieder-singer, who, in consequence of the encouragement he received, was tempted to extend his single Schubert evening to three evenings. The first was devoted to Beethoven alone, the second to different composers,

the third to Schubert alone. His evenings were honoured by the patronage of the highest classes, and the Bösendorfer concert-room, the *locus in quo*, was filled to the last seat. The programme began with Beethoven's *Adelaide*, and finished with the "Lieder-Kreis," three smaller songs in the midst. How Herr Walter sings is well known, it was therefore no marvel that this time he won the sympathy of his distinguished audience. On the second evening Herr Walter had chosen Lieder by Schumann, Brahms, Grädener, and Goldmark, and two duets by Schumann, which he sang with Frau Sophie Hanslick, the wife of the well-known excellent critic, Dr. Eduard Hanslick. Herr Leopold Auer, the famous violinist, arranged two quatuor evenings, his partners being Herren Hilpert, Bachrich, and D. Popper. On the first evening we heard the quatuor, Op. 18 in D, Op. 59, E minor, and Op. 130; on the second evening were performed the quatuors in A minor by Schubert, in D by Tschai-kowsky, and Op. 59 in F by Beethoven. The execution of all those works was admirable; that by Tschai-kowsky was a novelty, and pleased very much, though it often seemed to lose the quartet style totally. The last concert worthy of mentioning was given only the day before yesterday. Herr Hans von Bülow had announced two concerts in Bösendorfer's saloon; the first with Beethoven's five last sonatas, the second with Liszt. That first evening attracted professors and amateurs to such an extent, that many hundreds were obliged to listen to the celebrated player standing in the ante-room. The execution of every sonata was wonderful. The phrasing particularly was as clear as possible, light and shade well diversified and divided, his touch never losing its firmness and beauty, and the whole reading not to be surpassed. One of the most interesting portions of the performance was the execution of the last part of Op. 106, and it seems almost impossible to give it more distinctly than he did. Von Bülow played all his programme by heart, and never seemed to be tired. The plaudits were great, and the enthusiasm continued at the highest pitch unto the last note, although the demand on the hearer was not a small one, and the heat in the room almost insupportable.

In the Hofoper we have had some interesting evenings. First of all the performance of the opera *Idomeneus* as a commemoration of the one hundredth year since the first representation of that opera in Munich, January 29th. (It was placed two days earlier, on January 27th, Mozart's birthday.) The evening was ushered in by a prologue, spoken by a Hofchauspieler, who exhibited at the end Mozart's portrait on the stage with suitable ornamental surroundings. Another celebration was Schubert's birthday, January 31st, on which evening was performed in form of a concert (the orchestra on the stage) the music to *Rosamunde*, followed by Schubert's opera in one act, *Die Verschworenen* (or *Der Häussliche Krieg*). On another evening was performed for the first time with scenery the opera-fragment *Loreley*, by Mendelssohn, in which the solos were given by Frau Ehn. The fragment was preceded by the overture *Melusine*, and a ballet followed to fill up the evening. The fragment was well executed and produced a good effect, the only regret being that it was too short. Some Gastspiele gave a light variety to the performances. Frau Materna being indisposed, Frau Moran-Olden, from Frankfort, was invited to sing. She performed Ortrude, Amneris, and Fidelio, but did not win the sympathy of the public. Herr F. Broulick, from the Stadt-theater in Leipzig (formerly in Prague on the Bohemian Theatre), a young tenor with a voice splendid in the upper register, began with Arnold, and surprised every one for the moment by his natural talent. On the other hand, he proved to be greatly in want of training and method, therefore his performance was very unequal. His next performance, as Raoul, will probably show better what is to be expected of him. Frau Koch-Bossenberger, from Hanover, performed Mathilde (in *Tell*), Isabella (in *Robert*), Astrifamante, and Susanne. She is well known here, a former engagement having established her reputation. She showed no great change in her qualities as a very useful *seconda donna*. Another thing it was with the baritonist Herr J. Sommer, from the Hoftheater in Dresden. He was heard as Amonasro, Telramund, and Papageno (a strange choice of rôles for a Gastspiel), and won the hearts of the audience at once by his youthful, fresh, sympathetic, and well-cultivated voice and good acting, supported by a graceful personal exterior.

Moreover, he shows in every respect an earnest tendency to use his gifts rightly, and is conscientious and painstaking—in short, the desire to see him established as a member of our stage was unanimous, a desire which was fulfilled but yesterday, when he was engaged from May next year, after his engagement in Dresden is finished. The next work we have to expect is *Oberon*, with recitatives by Wüllner (of Dresden), to be given for the first time. The opera will be conducted by the new director, Herr W. Jahn, who shows already, in many points, that he is an excellent acquisition. Then will follow *Jean de Nivelle*, *Iphigenie in Tauris*, and *Vestalin*. Meantime the Italian opera, which is included in the ordinary subscription of the year, will be begun; so we have many pleasures to look forward to.

Operas performed from January 12th to February 12th:—*Lucia*, *Mignon*, *Lohengrin* (twice), *Figaro's Hochzeit* (twice), *Aida* (twice), *Faust*, *Fidelio*, *Tannhäuser*, *Prophet*, *Regiments-tochter*, *Fliegende Holländer*, *Idomeneus*, *Loreley* (fragment, and a ballet, three times), *Carmen*, *Judin*, *Die Verschworenen* (and the music to *Rosamunde*), *Die Afrikanerin*, *Romeo und Julie*, *Wilhelm Tell*, *Robert der Teufel*, *Die Zauberflöte*.

Reviews.

Polnische Tänze (Polish Dances) for the Pianoforte, by XAVER SCHARWENKA. Op. 3. London: Augener & Co.

THESE clever, spirited, and graceful productions are, according to the opus numbers, early works by the celebrated pianist and composer, and yet are full of that characteristic quality which distinguishes their author from among the many followers of Chopin. They are original in melody, novel in rhythm—that is to say, there is as great an amount of variety obtained out of a necessarily restricted measure as is possible—and above all there is a well-displayed store of knowledge of the resources of the pianoforte exhibited, such only as an accomplished executant and facile writer could show.

In the present publication, the first of five collections of Polish dances, there are five different dances in various keys—namely, in E flat minor, in F sharp minor, in D, in G minor, and in B flat. The modulations are clever yet quaint, and would of themselves offer good patterns to the student in the art of employing complementary and contrasted effects of tonality. The passages are not easy, neither are they difficult, and the effect to be obtained is a sufficient reward for the subjugation of any hard matters of technical writing natural to an original thinker, which may exist in the several Polish dances now before the student and at his command.

Suite in A flat, for the Pianoforte. Composed by JOHN GLEDHILL. Brighton: J. & W. Chester.

THERE are five movements in the suite now before us, each having a title which may be held to be more or less indicative of its contents and character. The first, called "Musing," has for its motto "In maiden meditation fancy free." It is a smooth piece of writing, flowing and graceful, such as might, from a poetical point of view, be the current of a maiden's musing. The "Rustic Dance," the second piece, bears a quotation from Thomson's "Seasons":—

"The toil-strung youth,
By the quick sense of music taught alone,
Leaps wildly graceful in the lively dance."

This is illustrated by a spirited movement in triple measure, a little Mendelssohnian in treatment, but none the less fascinating in its individuality or losing any of its own proper character.

The third piece is a Cradle Song, Lord Byron furnishing from his "Childe Harold" the words, "Sweet be thy cradled slumbers," as the text-subject. The form adopted is that of the "song without words;" and here again the suggestion of a well-known model is no detriment to the charm of the treatment or brightness of thought. Purists will possibly object to the concussion of F sharp with F natural in the fifth bar, but the effect is good, and the ear is not offended, so their objection is of no worth.

A Barcarolle, the fourth piece, is also furnished with an extract from Byron:—

"And like music on the waters
Is thy sweet voice to me"—

a portion of the famous song, "There be none of beauty's daughters." The melody of this is thoroughly ear-haunting, yet soothing, and the whole, though short, has no lack of power.

A couplet by Thomson again heads the fifth piece, called a "Lied," which may furnish a key to the intention of the composer:—

"Haply some widowed songster pours his plaint
Far in faint warblings thro' the tawny copse."

The "Lied" is remarkably melodious and well written, and may stand as one among the best, if not the very best, of the suite. It is possible that the title of "Suite" appended to the whole collection applies simply to the fact that the works are from the same hand and in the same key. There is not sufficient contrast in the movements or in the tonality to justify its being classified with the suites of ancient times or with the modern imitations of the same. It is better, therefore, to regard them as independent compositions; they are sufficiently good to stand alone; the nice feeling for melody and artistic fancy in design will make them noteworthy, and do much for the advancement of the name and fame of their author.

Popular Pieces from the Sonatas and Concertos for Stringed Instruments. By ARCANGELO CORELLI. Transcribed for the Pianoforte and Revised by E. PAUER. London: Augener & Co.

THE popular pieces, twelve in number, selected for the present purpose are—1. Gavotta in F; 2. Adagio in G minor; 3. Allegro in F; 4. Gigue in G minor; 5. Minuet in C; 6. Vivace in B flat; 7. Gigue in A; 8. Sarabande in E minor; 9. Allegro in F; 10. Allegro in C minor; 11. Gavotte in B flat; and 12. Folies d'Espagne, with sixteen variations. The nature and style of each of these pieces is in the highest degree attractive to those who can spare a little admiration for the works of men of genius of a past age. Not only is there much that is delightful in the employment of rhythm, but the melodies are fresh and quaint, and the harmonies are the more surprising for their grandeur when the scanty means taken to produce the chord combinations are regarded with any effort of study. There is much that can be learnt by a young musician of the present day from Corelli's works, even if it be only the art of expressing well in a small compass the simplest ideas, and clothing them with the beauty and grace of variety arising out of themselves. In the reduction of the pieces for the pianoforte, Mr. Pauer has done well, and his work will be the means of reviving attention to one of the great geniuses of his own and comparatively of any age; for Corelli may stand among the great lights and not be ashamed. He accomplished his task in the best manner he knew, and posterity will not withhold the due meed of praise from him. It might be wished that his stringed music should be issued at a cheap price after the original form for the advantage of modern students, in order that they may learn the lesson he taught so well, how to husband musical ideas and present them in a shapely, graceful, and impressive form.

The Bicycle Sonata, for the Pianoforte. By STANISLAUS ELLIOT. London: Duncan, Davison, & Co.

"THE composer of this piece, fearing some apology may be needed both for the title and the design, would wish, in place of such apology, to call attention to the fact that the greatest classical composers have now and then employed their powers in depicting grotesque and comical scenes and actions. And perhaps it were to be wished that composers would use other means than trashy dance tunes and comic songs for the expression of the ludicrous. In the sister art of painting, the greatest men have depicted subjects calculated to affect our sense of the ridiculous, and this, too, in true artistic form and without condescending to the level of the common-place or trashy. Why,

then, should not music artists do the same? This little work is written in the strict sonata (binary or duplex) form, necessarily curtailed in the development of the motives, and yet lays no claim to great excellence either of conception or of treatment, the composer only trusting that it will tend to amuse the hearer without degrading the art."

The common-sense view of the composer will commend itself to all thinking minds. There is no argument why music should not be made to minister to innocent fun, and if all who make the venture are as successful as Mr. Elliot, there is no reason whatever that his sonata should not be the herald of a new era in programme music. The majority of the sentimental devices are already worn out, and sentiment itself can only be made palatable when it possesses an element of humour; a little drollery will go a great way, therefore, in eking out and setting off a serious thought. Then let composers work this new vein, and be grateful to the proposer.

The "Bicycle Sonata," as music, is by no means bad; it is well written, and quite fulfils all the conditions expected in a sonata. There are four movements. The first, allegro, depicts the bicyclist's first attempt; the andante displays "his despair and return;" the scherzo, his second attempt; and the final rondo, "success at last." The composer has exhibited a fair command over the demands of form, and knows how to write effectively for the pianoforte, and these, united with his humorous plan, give a particular point and character to his sonata; so that if he be encouraged to make, like his bicyclist, a second attempt, it is not at all likely that he will fail to find a second welcome.

Odeon. Collection of Standard Pieces. Fingered and Revised by E. PAUER. London: Augener & Co.

A FURTHER issue of numbers of this useful and valuable series includes a Largo of Handel, a Siciliano of Bach, an Andante (the Clock Movement) from a Symphony of Haydn, the Minuet from Mozart's Symphony in E flat, the Presto from the Trio for two Oboes and English Horn by Beethoven, Weber's "Torchlight" dance from Silvana, an adaptation of Mendelssohn's duet, "I would that my Love," and "A little Cradle Song" by Schumann. All these are so contrived as to fit the needs of juvenile players. There are no octaves to span, no passages to grasp which are beyond the reach of little fingers. A familiar acquaintance with the works chosen to form the general collection taken from the writings of the composers above enumerated cannot but be beneficial to young students, as it will tend to form a correct taste and style, and to make the method of writing adopted by the several masters more or less easy to understand and to be appreciated. A good method is as easy to form at the outset as a bad one, and all that is calculated to help to the better end is worthy of every possible encouragement. The "Odeon" may be recommended as likely to serve this object, and it is therefore deserving of good support.

Popular Pieces. By Dr. JOHN BLOW and Dr. THOMAS AUGUSTINE ARNE. Revised by E. PAUER. London: Augener & Co.

"GOOD wine needs no bush," that is to say, it is not necessary to hang out the bush, the ancient way of telling the world of passers-by that that form of refreshment is to be obtained within; for where good wine is to be had, those who stand in need of it do not require the prompting of an advertisement to discover its whereabouts. In like manner it may be said that good music acts as its own recommendation. The pieces given in the two separate publications above named have been already highly spoken of in a former number of THE MONTHLY MUSICAL RECORD, and as the authors are well known, nothing further is required to be said, other than to make it public that the pieces by the several musicians whose works were included under the one head of "Old English Composers," are now, in obedience to a general wish, issued in a detached form, and are therefore likely to win a larger circle of admirers than before. The music is good as well as of value historically, and like the "good wine" may speak for itself to those who desire to test its quality and character.

Beethoven Album. Short Pieces for the Pianoforte. Selected and Arranged by E. PAUER. London: Augener & Co.

MR. PAUER has brought together in this most acceptable volume some thirty-six pieces by Beethoven in all styles; so that the student using the Album may be initiated, as it were, to the fullest extent into the varieties of mood into which Beethoven's genius sought and found expression. Thirty of these pieces are for two hands, and six for four hands. They are so arranged as to be within the limited powers and capacities of young people. There are no octaves to span and no difficult passages to vex the mind. For school purposes the Album will be invaluable. The fingering is carefully marked, and all that could be done to lighten labour has been thoughtfully remembered. Prefixed to the music is an interesting and attractive memoir of Beethoven, illustrated with woodcuts, which render the text as clear as the editorial labours of Mr. Pauer has made the music understandable.

Selections from the Works of Haydn, Mozart, and Beethoven. for the Pianoforte. By J. ESCHMANN. (Harrow School Series.) Edited by JOHN FARMER. London: Augener & Co.

THOSE who have already made acquaintance with these "Instructive Selections" as they appeared in detail in the several numbers, need not be reminded of the excellence of the series of pieces, nor of their fitness to lead the minds of their pupils towards that perfection which all may strive to attain. The beauty of the printing, the clearness of the directions, and the value of the fingering in this edition, are patent, and form not the least of the recommendations of the volume. The handsome appearance in the whole makes it a work suitable for a gift to a young player, and as such, an encouragement in the endeavour to make a conquest of the contents.

Pianoforte and Orchestra Works. The principal Pianoforte Part, with a compressed score of the orchestral accompaniment to be used on a second Pianoforte. Arranged and revised by E. PAUER. No. 1. Mendelssohn, Concerto in G minor, Op. 25. London: Augener & Co.

FOR those unable to read a full score, and yet are anxious to gain a general idea at a glance of the effects of the accompanying orchestra, this plan of arranging the effects for a second pianoforte is very useful, and highly to be commended. It is valuable too in the way of providing for the student the means for obtaining an excellent opportunity of practising the concerto in a manner which would facilitate his performance with an orchestra, as all the details are compressed into a part for a second pianoforte, and printed immediately above its chief portion. The cost of purchasing this beautifully printed edition is insignificant, a matter of consequence where a liberal musical education is admitted.

Visegrád. Musical Poems for the Pianoforte. By R. VOLKMANN. Op. 21. Revised by E. PAUER. London: Augener & Co.

IMBUED with the fascinations and tunes of Hungarian melody and rhythm, Herr Volkmann has succeeded in writing a series of tone stories in a manner capable of arresting, and at the same moment pleasing, those who listen and all who play. One in particular, "The Sword Dance," has received a public recognition here by the effective playing of Mme. Essipoff, and the sketch called "The Page" has found its way into other collections than the one under notice. Here, then, is a marked opportunity to go out of the beaten track which would seem to have so much hold upon dexterous manipulators. There is much care needed in playing these short numbers, and they require perfect knowledge on the part of their interpreters to make them understood and beloved by all who have the good fortune to listen.

Grandmother's Songs for the Pianoforte. By R. VOLKMANN. Op. 27. Revised by E. PAUER. London: Augener & Co.

OR a more simple character than those just mentioned there is little, if any, decrease of charm. There are no specific titles,

and each page may be susceptible of any construction put upon it. A certain antiquated melody, justifying the general title, pervades the whole book, and much amusement, in addition to the improvement of musical taste, will be experienced during its perusal. To little folks who are fairly on the way through difficulties generally encountered by changes of key, these short sketches may be cordially commended.

Fliegende Blätter. Short Pieces for the Pianoforte, by CORNELIUS GURLITT. Op. 112. London: Augener & Co.

THE several titles of the three pieces forming the latest additions to these Flying Leaves are, "First Grief," "Tarantella," and "Sweet Home." They are each pretty and simple, and though it is possible that many teachers acquainted with the lighter literature of pieces for the pianoforte may possibly find in some of their passages a resemblance to much that has been given to the world aforesaid, they may not be so successful in selecting small pieces which shall succeed in interesting and engaging the minds of young pupils to so large an extent as these clever little trifles by Cornelius Gurlitt.

La Napolitaine. Tarantelle pour le Piano. Par CORNELIUS GURLITT. Op. 114. London: Augener & Co.

THIS is an excellent teaching piece, and may further be recommended on the score of an easier system of time-signature than that generally thought necessary for a composition of this species. The rhythm is unaltered, but signature is in simple instead of in compound duple time, which is a matter of importance to some students. There is also present the freshness of style and quaintness of harmony mostly observable in this composer's works.

Hommage à Mozart. Morceau Symphonique pour piano à quatre mains. Par J. B. CALKIN. London: Ashdown & Parry.

A REMARKABLY clever and effective duet, arranged from an organ piece, in such a fashion as to make it thoroughly well adapted for the pianoforte. Each part is written in an interesting mode, and the whole is no unworthy tribute to the genius of the "heaven-born musician" in whose homage it has been designed.

Handel Album. Containing Extracts from Instrumental Music by Handel now rarely performed. Arranged from the Scores for the Organ by W. T. BEST. Book VIII. (87574). London: Augener & Co.

A FURTHER instalment of this very useful and valuable series, the eighth collection, will doubtless receive as hearty a welcome as any of the preceding numbers, inasmuch as the arrangements show no lack of force in character, or character in arrangement. The pieces include the sarabande from the overture to the oratorio *Theodora*; the chorus, "Il nome vincitor trionfi," from the oratorio *La Resurrezione*; fantasia in C major, from the harpsichord lessons; and the Gloria Patri from the Psalm "Dixit Dominus." This latter piece is exceptionally fine, and may be quoted as one of the finest pieces of writing by Handel in the whole collection, not in the present section only. It is, moreover, the least known in the set now before the reader. The arrangement by the editor is admirable, and speaks volumes for his power of developing the points in the piece, as the several parts seem to appear in their course as naturally as though Handel himself were a modern writer fully acquainted with the powers of the organs of the present, and the requirements of existing organists. No greater praise can be offered to the editor than this, except to add that he has done his work artistically and with spirit, and as few but he could successfully accomplish.

Overtures to "Parisina" and "The Naiads." By W. STERNDALE BENNETT. Arranged for Pianoforte and Violin by F. HERMANN. London: Augener & Co.

IT is scarcely necessary to eulogise at this date these well-known works of Sir W. Sterndale Bennett. In this new dress they

will be greeted with much satisfaction by the multitude of those who now, happily enough, find pleasure in leaving the study of the pianoforte for that of the no less domestic instrument—the violin. The broad themes found scattered through the score have been reduced to sufficiently compact forms, and there is every reason to recommend their practice to all in search of something good and interesting.

Hymn to St. Cecilia, for Soprano Solo and Chorus. Composed by LOUIS SPOHR. (London: Novello & Co.)

LIKE everything which Spohr has given to the world, the "Hymn to St. Cecilia" is replete with sweet melody and rich though peculiar harmonies, harmonies so peculiar that they cannot be dissociated from his name. The progressions are very familiar, and not difficult for those who have had any opportunity of previously studying the composer's music. At the same time the very familiarity of the sequences of chords and so forth recall with some degree of force the better-known compositions, and perhaps make this a little less fascinating than it might have been had Spohr not wedded himself to a special form of expression, which has, in the present case most particularly, become a marked mannerism.

This does not in the least affect, much less impair, the value of the hymn for the purposes of the choral society seeking to add an interesting and short work to the repertory. It is written for a soprano solo and chorus, and while the solo part would call into exercise a voice of some extent in compass, and display the command over *fortitudo* passages, the chorus is comparatively simple but very effective, and would give the singers plenty of opportunity for the exhibition of the graces of expression. The pianoforte part is well written, and for the benefit of those who desire to have orchestral accompaniments, a set of band parts has been made from the pianoforte score by Carl Reiss.

Take Care. Ballad by ANTONIO L. MORA. London: Augener & Co.

IN spirit of expression and brightness of theme this song is excellent. The melody is very vocal, and aptly fits the words. A good singer might make much of it.

My Heart. Song by JACQUES BLUMENTHAL. London: Lamborn Cock.

WHEN a song like the present is worthy of the highest commendation by reason of the musical feeling and poetical power it expresses, a few words are all that is needful in recommendation of it. These few words may be spoken when all those who admire Blumenthal's songs have made acquaintance with this, which is by no means the least worthy among the number he has published.

Up, Sailor Boy, 'tis Day. Song by HENRY SMART. London: Augener & Co.

RHYTHM and melody alike bright, flowing, and happy, will command for this song a due share of attention. The accent upon the words may not be easy to understand at first, but when the novelty of the phrase is well set in the mind the power of fascination it exercises is admitted without question. In other respects the song is a novel one, as the compass is confined within the limit of an octave, and the theme is very easy to sing, and effective for the voice.

Favourite Songs with pianoforte accompaniment by L. VAN BEETHOVEN. Transposed Edition. London: Augener & Co.

THERE is a certain vital character in a classical song which makes it rise superior to the influences of adaptations or alterations. The character of the tonality may be slightly altered by transposition of key, but the beauty it possesses is unchangeable. The thirty songs in the present collection, some of the best and most enduring of all Beethoven's compositions for the voice, are

here presented in transposed keys to place them within the reach of those who desire to sing them, but who would be unable so to do except under such conditions as are here offered. No great violence is done to the works, and there is all the advantage likely to arise, when such beautiful thoughts are presented in a manner which may be within the grasp of the majority. The songs are given with English words in addition to the original German or Italian as the case may be. Of the merits of the pieces no word need be offered, for they are too well known to require eulogy. For the style of printing, the clearness of the character employed, and the small cost at which any one may become the possessor of such gems, the highest praise is due to the publishers for their enterprise.

"All the blossoms greet her," "The starlight has gladdened the river." Two four-part songs by J. L. HATTON. London: Augener & Co.

TWO commendable qualities exist in these part-songs, one of which is absence of extreme compass in any of the voices, the other sweet melody so harmonised as to give interest to those engaged in supplying the accompanying harmonies. That these conditions are well provided is the result of the life-long experience of the composer; and many a home circle, or a newly-started choral society, will have an opportunity of testing their value.

Sacred Music by ROBERT LUCAS DE PEARSALL. Edited by W. F. TRIMNELL. London: Weekes & Co.

THE name of Pearsall is known to the majority of music amateurs by two very pleasing part songs, "The Hardy Norseman," and "Oh, who will o'er the downs." The select few know him by the more vigorous madrigals and like compositions, such as "Great God of Love," "Sir Patrick Spens," "Allan-a-dale," "In dulci jubilo," and a number of other works, remarkable for their contrapuntal power and construction and their perfect originality and nervous healthiness of expression. It is, therefore, with particular pleasure that the opportunity for examining some of his sacred music is to be regarded. There are, in the handsomely-printed volume now under notice, services, anthems, hymn-tunes, and double chants; but a careful reading of them brings only a feeling akin to disappointment to those who have the memory of his great efforts in madrigal and part-song writing fresh in the mind. The very qualities which in his secular labours excite, and deservedly excite, the highest admiration, are to a certain extent present in the sacred works. His harmonies are rich and full, his counterpoint is melodious and ingenious; but there is an absence of meaning in his phrases attached to words of reverent import. In one anthem, "Let God arise," there is a fine fugue, with an intelligent analysis appended, and in this the true genius of Pearsall is fully asserted. The words, however, do not fit the music, nor the music the words, and they might with equal propriety be attached to any other sentences than those with which they here appear in association, for all the agreement of expression they contain. It is, therefore, with a reluctance amounting almost to pain that it must be said that there is little in the music to justify its existence in print. The hymn-tunes and the chants are good, and should find their way into collections and into use, if an understanding could be arrived at as to the most appropriate words with which to connect them. Pearsall's reputation is not increased by a knowledge of his abilities as a writer of sacred music. It will not be impaired while the noble monuments of his secular music, some of which have been already named, remain to awaken admiration. Upon them his fame will rest in the future, and not upon his sacred music. It remains to add a word of commendation to the editor for his share of the labour of placing the book handsomely before the public, and the reviewer's task is ended.

The Choral Singer. Edited by J. CURWEN and J. S. CURWEN. London: J. Curwen & Sons.

THIS work is a collection of exercises and graded tunes made for the purpose of initiating Tonic Sol-fa readers into the mysteries

of, and forming a course of practice in, sight-singing from the staff notation. The object is altogether a praiseworthy one, and may be taken as a proof that the authorities of the system of teaching the Tonic Sol-fa method are becoming more observant of the necessity of employing their method as an introduction to the universal system of notation. In the further pursuit of this laudable design they should receive every possible sympathy and encouragement, even from those who have hitherto opposed their system as one which virtually excludes the student from the general literature of the language he has learnt, as it were, in a new way. If it be admitted that their system is useful in attracting those who would scarcely be reached by any other plan, and laying them open to the humanising influences of music, it should also be conceded that if it be humanising and awaken a desire on the part of those who are nothing if not progressive, and who wish to know something further than that which the Tonic Sol-fa method can ever teach, if also the avowed plan of the promoters be their real basis of operation in pushing forward their particular views, and the desire to extend a knowledge of music be not only good and cheap, but also true and sincere, more books of this kind will come from them in due time, issued with sanction and authority. With all this in mind, every musician will gladly welcome such a publication as the "Choral Singer," and that, too, without calling into question the method of its construction, and without challenge as to the fashion in which the extended information is offered. Anything which is for the real advancement of musical art ought to secure a cordial reception from all who truly love that art.

Songs for Little Singers in the Sunday-school and Home. Composed by HENRY KING LEWIS. London: Hodder & Stoughton.

THE motive which brought this excellent little work into being is altogether an admirable one, and the manner in which the idea has been carried out is worthy of all praise. The author in his preface tells us his notion on the subject, and as it will best explain his views we quote it with pleasure.

"Because it is natural for children to sing, something should be given them to sing; and the song and the music and the child's nature should be closely in harmony with each other. Children are quite incapable of theological doctrines and definitions, and, thank God, they are needless; but they are perfectly susceptible of *faith*, and *hope*, and *love*; what higher possibilities can we wish for them or ourselves? Their songs, then, should be full of faith, and hope, and love.

For quite young children, as little as possible that is ugly, whether moral or sensuous, should greet their ear. They are merry; should not their songs be merry too? Sorrow, like sin, may, alas! be too, too near; shall we thrust these as a nightmare upon their wakeful thought? or as a heavy burden upon their light and tender heart? Let us be true to their instincts, and to Him who implanted them, and we shall find ourselves on the right lines for their happy and successful management.

The musician should be inspired by the poet, and the poet must be a child. Give the child a *melody* to sing, and the little singer will soon be found to yield an appreciative sympathy with the *harmony*. In the following songs, with their accompaniments, the *simplicity* of a child is recognised, but has by no means been dealt with as if it were synonymous with silliness running into vacuity."

This is reason and common sense, and even supposing our author had failed in carrying out his plan, the spirit which actuated the undertaking would have been recognised as being worthy of consideration and respect. He has, however, from a mere musical point of view been successful and happy in fitting his melodies to suit the capacities and appreciative faculties of children. The words he has selected are fully consonant with the design he has in mind, and the thirty-eight little songs are all good. Some, of course, will become greater favourites than others, but all will be welcomed by children of various degrees of mental capacity, and those who love the little ones will be glad to promote the use of a book whose every page teaches a bright and happy love for

nature, for the pleasant child-like view of Christian truths, and a simple and earnest love for the God who is above all and who is in Himself the essence of love.

A Grammar of Music, with numerous Illustrations. By CARL TH. KÜHNLE. London: Stanley Lucas & Co.

THE author of this somewhat extraordinary book states, in his preface, his conviction that there is a special "advantage of impressing the mind through the eye," and bases his *formule* accordingly. He proposes to teach time by the simile of a basket of fruit, and his method would be thus stated:—"One apple is equal to two apricots, or four plums, or eight strawberries, or sixteen nuts, or thirty-two black currants." There is not any question that our author must seriously have thought that he had solved the difficulty of learning time by this fruitful resource, but to an unprejudiced mind it would seem as though he had forgotten his own *dictum*, and sought to impart his knowledge by the mouth rather than by ear or eye. His idea of the circle of fifths taught by means of the figures on a watch-face is not new, and the rest of his book, intended no doubt to be very simple, only exhibits the simplicity of his belief in his own discoveries. His statements, designed to be epigrammatic, are often misleading and confusing. He tells us that "a piece of harmony for three voices a trio, for four a quartet, a *quintet*, *sixtet*, *septet*, *octet*, &c.," which is stretching the meaning of the word *four* rather beyond its customary limits. His further descriptions of harmony and counterpoint are of the vaguest character. There are some explanations of musical terms and forms given which are interesting and useful. Further, his chapters on acoustics, the orchestra, and the human voice, are too elementary; but the few words of advice concerning the pianist's seat and his or her position are good, though quaintly expressed. His opinions about expression are slightly eccentric but well meant, and the summary list of composers is too terse to be of much value, even if it were altogether correct. His accuracy may be inferred from the following sentence, taken at random. Among the lists of authors and critics stands the name of "Mr. W. Grove (Sydenham), who is about editing a complete biographical dictionary of all musical celebrities." We are not told the whereabouts, nor are we led to believe that the author of the "Grammar of Music" is likely to find a place in the list.

Organs and Organ-building. A Treatise on the History and Construction of the Organ, from its Origin to the Present Day, with important Specifications. By C. A. EDWARDS. London: The Bazaar Office.

FOR the benefit of those who wish to possess in a handy form a manual which shall give a readable account of the history of the organ, the names of the chief builders in times past and present, this book is published. The peculiar construction of the instrument, a list of the features in some of the best organs in England, with much other useful and valuable information, make it noteworthy. There is a familiar and colloquial character in the manner in which the book is written, which will fitly qualify it to be received as a treatise which may be read and re-read for the information it contains, and for the manner in which the sympathies of the reader are fully enlisted.

Dutch and Belgian School Singing. By W. G. McNAUGHT. London: Curwen & Sons.

MR. McNAUGHT's pamphlet describes a visit to Holland and Belgium in September last, undertaken with a view of satisfying his own desires with regard to the general condition of school training in music in those countries, and to compare the experience he might gain with that already stated by Dr. Hullah, Her Majesty's Inspector of Music in Training Colleges, after his official visit to the several towns. Mr. McNaught gives a very clear and straightforward statement of what he heard and saw, and bears a general testimony to the accuracy of Dr. Hullah's observations, if allowance be made for the difference in the

object and purpose for which the two visits were made. He seemed to be unable to shake the faith of the teachers in the value of the universal notation they employed in their schools, and gives the result of his observations as follows:—

In Holland the teaching of school singing is in the experimental stage. It is mostly done by the school staff. Methods are various, and although earnest attention is now given to the matter, results as yet are not important. The battle of the Dohs is opening, and the movable Doh starts with the advantage that nowhere in Holland are the Sol-fa syllables used for pitch. In Belgium the Brussels schools are taught with a great expenditure of time, special teaching power, and at considerable cost. None but fixed Doh systems are in use, and one at least of these, the most 'tonic' of all the fixed Doh systems I have ever examined, is successfully taught. The use of the Sol-fa syllables to name pitch is a serious obstacle to their use in naming key relations. I am still more strongly convinced that there is in vogue no system so well adapted for popular use, no method so well graded, no machinery so well calculated to attain its end and moreover requiring less time and cost, than the Tonic Sol-fa Method and Notation. Moreover, it can be taught fairly by the ordinary school staff. I feel strongly that Sol-faists should endeavour to propagate their method on the Continent. If Continental schoolmasters could be induced to visit England and witness the results of our efforts to promote vocal music, I believe they would be tempted to use their means.

His enthusiasm in the cause of the Tonic Sol-fa method cannot be too highly praised; but it is very doubtful whether his excellent little pamphlet will have the effect he hopes for. His belief in the susceptibility of phlegmatic Dutchmen is not likely to be realised. They are too practical to be tempted to adopt any system of teaching but that which is accepted by musicians all over the world as satisfying all reasonable demands.

MINOR ITEMS.

(Published by Augener & Co., London.)

Valse d'Amour, pour piano, par MAURICE LEE. An excellent and thoughtful piece of musicianly handicraft. Effective as a solo piece, valuable as a teaching piece, and altogether bright and pleasing.—*L'étoile des Alpes*. Tyrolienne by FRANZ BENDEL. This is the fourth of a series of favourite works for the pianoforte by Bendel, and is a lively and graceful reproduction of those *jodeln* passages ever associated with Tyrolean music, arranged in a satisfying and interesting mode for the pianoforte.—*Grassella*, Morceau de Salon, pour piano, par SCOTSON CLARK. A lively if not very original piece for the piano, in which the composer has adopted the form of the old Redowa polka as his rhythmic measure. It is by no means difficult, and there is spirit enough in the ideas to give the hearer a gleam of passing delight.—*Maiden's Orison*, for the Pianoforte, by J. EGGHARD. The melody of this little work is pretty, the pianoforte writing shows a commendable use of the knowledge of bright and expressive effects; and the whole, by no means difficult, would form a very good teaching piece, able to stand in good contrast to the well-known *Prêtre d'une Vierge*.—*Marche Hollandaise*, by SCOTSON CLARK. Once again we call attention to this spirited march, this time in its newly-arranged form for the harmonium and pianoforte, by means of which it will find its way into quarters where the combination of those instruments is favoured as a handy substitute for the orchestra. The arrangement is well and effectively done.—*Les Perles du Jour*, for Violoncello and Pianoforte, by SEBASTIAN LEE. The latest number of this series is the "Gavotte du Duc de Richelieu," by Maurice Lee. The violoncello part is like the pianoforte part, in being very easy and yet very effective. It is altogether a very graceful and pleasing bit of work for both instruments in combination; the peculiar effects producible by each being well thought of and ably carried out.—*Gavotte*, for four Violins, by SCOTSON CLARK. The Gavotte composed by the author for four violins is a bright and lively piece of writing, and is in a form which will offer the means for a pleasant hour among beginners in violin playing, for it is of the veriest simplicity in its treatment. Played by skilled hands, it would, of course, gain considerably in effect, but as a composition which, by the absence of difficulty, will commend itself to moderate players, it will doubtless, when known, be the means of giving no small amount of delight.—*I'll think of thee* (Abschied). Song by FRANZ ABT. Op. 572. No. 3. The melody of this charming song is expressive and vocal, the accompaniment artistic, and the whole construction such as might be expected from the hands of one who has

written so many successful because well-considered songs.—*Cradle Song*, with pianoforte accompaniment, by ANTONIO L. MORA. In fitting the words of this song with music the composer has varied his melody according to the changing character of the poem. The compass of the song is limited, but the power of expression they are capable of is practically unbounded.—*The Prisoner of Chillon*. Song for bass voice with pianoforte accompaniment, by J. HART GORDON. There are many songs that can be sung by the possessor of a bass voice, but, unfortunately, there are very few bass songs so called. Every attempt to add to the scanty list is therefore welcome, more particularly when, as in the present instance, the writer brings a certain amount of earnestness and good intention to aid him in the fulfilment of his task. The words, taken from Byron's poem, are good, and the setting is on the whole very good. Due regard has been paid to the quality of the bass voice, and the phrases are such as the singer could deliver well, effectively, and with a proper resonance of tone.—*Toy Symphony*, by JOSEPH HAYDN. Haydn's Toy Symphony is as well known as the best of his works, and it would therefore be a work of supererogation to describe it. It is deservedly popular, and will doubtless long remain so. The present edition of the work, wherein the full score with all the parts and a pianoforte arrangement, is offered for the amusingly small price of one shilling, will help to spread knowledge of its genial and hearty character far into places where hitherto the work has not been known except by name.—*God guard thee, love* (Gott grüsse dich). Song by FRANZ ABT. Op. 572. No. 4. An effective setting of some poetical words, admirably translated and adapted from the German by Lewis Novra. Tenor singers in search of a telling song ought to make an early acquaintance with this composition.

Concerts.

CRYSTAL PALACE CONCERTS.

THE Saturday Concerts were resumed on February 5th, and the first of an intended chronological performance of Schubert's symphonies opened the concert on that occasion. Until the directors of the Crystal Palace interested themselves to produce some of Schubert's orchestral works his fame in England chiefly rested upon a few songs. The production of his more ambitious compositions seemed like a revelation to those who knew nothing of his powers in this direction, and the genius which seemed to be only indicated in the songs became fully manifest. His chamber compositions and pianoforte music now appear among the frequent items in concert programmes. Some of his Masses and longer vocal compositions have been produced with good result, and therefore the announcement now made for the performance of the whole of the eight orchestral symphonies of Schubert successively in the order of their composition will be welcomed by a very large circle of admirers of the composer. It is intended thus to afford "the subscribers and regular attendants at these concerts the opportunity of tracing the rise and progress of the orchestral genius of the composer."

Of the eight symphonies which Schubert is known to have completed, two only have been printed—that is to say, that in C major and the two movements in B minor. The remaining six are in MS., and the company possess the only copies. The symphony in D, which commenced the series, is a truly remarkable production for one so young—he was scarcely seventeen when it was written, in 1813. Considering, moreover, that it was written without a hope of its being performed, a certain resemblance to the works of Beethoven, Haydn, and Mozart is not to be wondered at, for it must have been natural for the young author to put in his score effects he had already heard and knew of. Besides these, there are many points in the instrumentation which tell of a desire to be original. These were such as Schubert must have imagined; and it is certain that had he lived, and been surrounded with the means of hearing his own works, his genius for discovering instrumental combinations would have been turned to greater advantage. His unhappy and unregarded life excites sorrow in the thought; and all that posterity can do is to exalt the genius which his contemporaries knew not of. The Crystal Palace Company have already done much to make his works known; the proposal, therefore, to give his symphonies in chronological order could not have come from a worthier body, or one whose former labours in this direction have won the confidence of the public. The remaining concerts of the series, in which the other compositions are to be given, will be looked for with some degree of eagerness by those who have learned to admire Schubert.

At this concert Eugène D'Albert made his first appearance, and played Schumann's pianoforte concerto in A minor (Op. 54), with a considerable amount of skill and expression. He was most cordially received by the audience, as he deserved to be; for, although young, his playing is such as many an older artist might envy. His solos for pianoforte alone were Chopin's Nocturne, No. 2 (Op. 27), and Liszt's Rhapsodie Hongroise, No. 2. Two new pieces by Heinrich Hofmann, from his "Italian Love Story"—namely, a love duet and a carnival—the latter somewhat over-scored for orchestra, and neither showing to so marked advantage as in the better-known form of the compositions as pianoforte duets, together with Weber's *Der Freischütz* overture, and some songs by Handel, Mozart, and Beethoven, sung by Mr. Santley, completed a very excellent programme.

The second of the Schubert symphonies was given at the concert of Feb. 12th. No. 2, in B flat, has been before given here, nearly three years ago—namely, on the 20th October, 1877. The particulars concerning the history and production of this beautiful piece of work, the early effort of genius, as stated in the book of words, are worthy of being here again presented:—

"It was composed between December, 1814, and March, 1815, so that, as he was born on January 31st, 1797, he may be said to have sealed his seventeenth birthday with it. Like his other symphonies, and the larger proportion of his genial and beautiful music, it seems to have been written because he liked it, and because he could not help it.

"I do but sing because I must,
And pipe but as the linnet sing."

Of his orchestral compositions this must be especially true. His songs and pianoforte pieces it must have been easy to try; but how could a poor lad of seventeen, so poor that in a letter to his brother only a short time before this date he talks of a "roll and an apple" as unattainable luxuries, beg for a "few kreutzers," and sign himself, "Your poverty-stricken—yes, your poverty-stricken brother—how could he ever hope for the performance of works involving copying of parts, payment of a band, hire of a room, rehearsal, and all the other expenses attendant on an orchestral concert.

At any rate, the public allowed him to compose, taking scant notice of his smaller works, songs, quartets, and sonatas, and of his orchestral works no notice at all. When he died, in 1828, he left eight symphonies in manuscript, and a ninth in a curious state of incompleteness. He was then sufficiently known to rouse curiosity as to what he had left behind; but the curiosity went little farther, and cannot be said to have ripened into action. Two portions of his last symphony (No. 9), in C, which has so often delighted and astonished the audiences of the Saturday Concerts, were presented, with an Italian air between them to carry them off, and almost without rehearsal, at a concert in Vienna in 1830, and then laid on the shelf for many years. An *alla polka* of movements from some of the others was played in 1860. The fame of Schubert has, in fact, been forced upon the Viennese. A foreigner—for North Germans are foreigners in Austria—Schumann, discovered the Grand Symphony in C for the world in 1838; another foreigner, Mendelssohn, first caused it to be performed at Leipzig, in 1839; and, but for the visit of two Englishmen to Vienna in the autumn of 1867, the Tragic Symphony, the symphony in C (No. 6), that in B flat (No. 5), and that in D, played last Saturday, and the one before us to-day, would probably be still lying in the dust and darkness of a cupboard in that great, gay, light-hearted city. The Crystal Palace Company owes the possession of the MS. copy of the work, from which to-day's performance is made, as well as that of five others, to the generosity of Dr. Schneider, of Vienna, who cannot be too much thanked for so great a benefit."

The performance, it will be almost needless to say, was fully equal to the expectations formed, for Mr. Manns seemed determined, not only to produce the works in a novel form, but with all the care and attention it is possible to bestow upon them. The ballet divertissement from Rubinstein's *Nero* was well received and greatly admired, many of the audience foregoing the exercise of their usual practice as regards the last piece in the programme. As purely orchestral music it is very good, and it requires very little effort of the imagination to realise how effective it would be upon the stage. There is, perhaps, a little that requires a considerable amount of faith to accept as music—notably, in the long tirade of discords in the allegro, which accompanies the dance of jugglers and buffoons; but the melody for the warriors' dance is lively, and the dance of Bacchantes is most picturesque and dramatic, full of extraordinary power and even beauty.

Herr Brüll's concerto, in which the composer appeared as a soloist, is neatly written, though somewhat tame in effect. It is possible that it might derive a greater amount of spirit in the hands of a more fiery player; but for the sake of the composer it was well received, and he himself came in for as great a share of applause as he might reasonably expect. The concerto has three movements. The key of the allegro is either D minor or F, or both, for the opening phrase is such as to present a certain amount of ambiguity; the andante is distinctly in D minor, so it may be supposed that the first movement was intended to be in F. This andante is melodious, and not without a certain amount of grace and freshness, and the finale with a coda *presto* is clever, and not too much drawn out. On the whole it may be described as pleasing, but not a very extraordinary

piece of construction. Herr Brüll's pianoforte solos were selected from Chopin's, Brahms's, and his own writings.

Beethoven's overture to *Leonora*, No. 3, requires no comment other than to say the band played it *con amore*.

The singer, Mr. Herbert Reeves, made a very welcome first appearance, and sang his songs, by Sullivan, Gounod, and Schubert, like a thorough artist.

The third of the Schubert symphonies, given on Saturday, February 19th, proved to be the most interesting of any as yet heard of the new works. The book of words states that the symphony was given on this occasion probably the first since it left the author's hands in the year 1815. It was written in that year, between the 24th of May and the 19th of July. There are four movements in all, each of unusual interest, as indicating that marked originality of thought which distinguishes his orchestral productions from among the works of many of the musicians of his period, not even excepting Beethoven, whom Schubert always loved and revered. The first movement is an introduction, *adagio maestoso*, eighteen bars in length, somewhat Haydn-like in treatment, out of which grows, as it were, an *allegro con brio*, which is full of bright phrases for the wind instruments in alternate conversation. Though there is a little that falls upon the ear as belonging to the old-fashioned order of scoring, it is full of beautiful passages; but the whole is made somewhat in the customary style of the time, by the introduction of noisy themes. The *allegretto*, the second movement, is most like Schubert, tender, sad, and sweet; the minuet is in familiar form and shape, with some very graceful bits for the reed wind interspersed; and the finale, *presto vivace*, the most characteristic part of all the symphony, is alone of sufficient originality and independence to mark the work as coming from a mind of no common order. It is full of vigour and power, and shows more nearly the light of that genius now recognised as being distinctly Schubertian. It was, as may well be imagined, most generally played, and cordially received.

Another instrumental piece, also a novelty, a concertstück by Carl Reinecke, was introduced, and served as an opportunity for Miss Helen Hopekirk to display her powers as a pianist. In this, as in the two pieces by Gluck and Rubinstein, which she played as her solos, her manipulation was greatly appreciated—the crispness of her touch, her power of expression, and intelligence in clearly reading her author, being the theme of general admiration. Some Hungarian dances, by Erahms (Nos. 13 and 15), in D and B flat, scored by Dvorak and Parlov, were well played, and duly applauded. A genial performance of Beethoven's No. 8, and some songs by Miss Damian and Sig. Foli, completed this most attractive programme.

MONDAY POPULAR CONCERTS.

FOR the programme of January 24th the following were selected:—

PART I.—Quartet in A minor, Op. 29, for two violins, viola, and violoncello (Schubert)—Mme. Norman-Néruda, M.M. L. Ries, Straus, and Sig. Piatti. Song, "Where'er you walk" (Handel)—Mr. Frank Boyle. Variations in C minor, for pianoforte alone (Beethoven)—Miss Dora Schirmacher.

PART II.—Sonata in D major, for violin, with pianoforte accompaniment (Handel)—Mme. Norman-Néruda. Songs—"The First Violet" (Mendelssohn); "Piercing Eyes" (Haydn)—Mr. Frank Boyle. Trio, in G major, Op. 9, No. 1, for violin, viola, and violoncello (Beethoven)—Mme. Norman-Néruda, Herr Straus, and Sig. Piatti.

The occasion was the eighteenth time the quartet of Schubert was played at these concerts, and it was admitted that the execution of the work at this time was equal with, if not superior to, any that could be remembered. The players were in "happy mood, each to the other yielding," and the perfect agreement thus obtained greatly helped to the complete enjoyment of the work.

The Beethoven trio, though no less a favourite with amateurs and musicians, has not been so frequently played here. It is more popular in character, and appeals most directly to that love for a tune which is held to be the characteristic of a not very exalted appreciation of art. It was well played, and, strangely enough, helped to keep more people in the seats than is usual for a last piece in a programme.

The solos introduced were very good, alike for the style of performance as for their merits as compositions. Mme. Norman-Néruda was heard to excellent advantage in Handel's sonata; she was of course encored. A word of praise is also due to M. Zerbini for the excellence in his accompaniment in this and in the songs introduced by Mr. Frank Boyle, who was the singer at this concert. The pianoforte solo by Miss Schirmacher was so well rendered by her as to secure her a most enthusiastic recall, in response to which she gave another series of variations in, if possible, better style and finish than she had exhibited in her first pieces.

The charm of variety usually sought for at these concerts could not have been better illustrated than by the programme which was

provided on January 31st, as may be seen by the following quotation:—

PART I.—Quartet, in A major, Op. 93, for two violins, viola, and violoncello (Spohr)—Mme. Norman-Néruda, MM. L. Ries, Zerbins, and Piatti. Song, "Dalla sua pace" (Mozart)—Mr. Harper Kearton. Prelude and Fugue à la Tarentella, for pianoforte alone (Bach)—Mlle. Marie Krebs. PART II.—Variations, Op. 39, for pianoforte and violoncello (Wüllner, first time)—Mlle. Marie Krebs and Sig. Piatti. Song, "Love sounds th' alarm" (Handel)—Mr. Harper Kearton. Trio, in B flat, Op. 5, for pianoforte, violin, and violoncello (Davenport, first time)—Mme. Norman-Néruda, Mlle. Marie Krebs, and Sig. Piatti.

The two novelties in the programme may be first named, and of the two the composition of an English writer, Mr. F. W. Davenport, whose name has been already associated with some works of importance recently produced, demands prime mention. At the Crystal Palace, at the Alexandra Palace, and elsewhere, his music has been heard with attention, and the director of the Monday Popular Concerts duly recognised the merits of native art in giving his trio a hearing. It consists of the usual three movements well and carefully written, though not altogether equal in point of merit of design. His two leading subjects in the *allegro* are good, but too much alike to afford needful contrast, but the treatment is excellent. The *andante* differs in style from the rest of the work and so seems to form no part of it, and the *presto*, the finale, though clever, is weak compared with the opening movement. Mr. Davenport will perhaps do better things at another time. The public will be willing to welcome one who strives to make himself worthy of encouragement, and who only needs to be afforded a hearing to command attention.

Herr Wüllner's variations, twenty-two in number, would have been more pleasing had there been less of them. Had it not been for the excellence of the performance, the audience would have shortened the composition by exercising their rarely-enforced right to interfere, and to bring a tedious discussion to an end.

Miss Krebs played the Bach piece perfectly, but spoiled the effect by introducing, as an encore, an *ad captandum* piece as a conciliation to the tastes of the less refined.

Spohr's quartet received full justice at the hands of the artists engaged, and Mr. Kearton sang his songs in a style which displayed an excellent voice, but little refinement of manner or taste.

The programme of Feb. 7th is here subjoined:—

PART I.—Quartet, in E minor, for two violins, viola, and violoncello (Verdi)—Mme. Norman-Néruda, MM. L. Ries, Straus, and Piatti. Songs, "Zwei Leichen" (Chopin) and "Haideröschchen" (Schubert)—Mlle. Friedländer. Barcarolle, in F sharp major, Op. 60, for pianoforte alone (Chopin)—Herr Ignaz Brüll.

PART II.—Sara-bande and Tambourin, for viola with pianoforte accompaniment (Lecclair)—Mme. Norman-Néruda. Songs, "Das zerbrochene Kinglein" and "Volklied" (Brüll)—Mlle. Friedländer. Trio, in E flat, Op. 14, for pianoforte, violin, and violoncello—first time (Brüll)—Herr Ignaz Brüll, Mme. Norman-Néruda, and Sig. Piatti.

The chief event in a comparatively uneventful concert was the trio in E flat by Herr Ignaz Brüll, not so much from the fact that the composer took part in his own work, as because of the great expectations raised in the minds of the audience to hear a new composition by the author of "The Golden Cross." If comparisons are permitted, it must be said that it exhibits none of those excellent qualities which Mr. Davenport's work displayed, and the most that can be said in its praise is that it is inoffensive music, that goes in at one ear and out of the other, leaving no impression upon the brain. It does not delight the fancy because of the invention exhibited, neither does it offend because it is too tedious in its diffuseness. It is not so good as Verdi's quartet, but then Verdi's quartet can scarcely be classed among works of the highest genius, and the greater part of the interest it excites is because it is written by the author of *Aida* and other popular works. To many among the audience the concert was a very dull one, unrelieved by anything bright enough to illuminate the dull, colour-absorbing selection of music, both vocal and instrumental. Herr Ignaz Brüll is a capable musician, but there are hundreds of English players who could have given an audience greater pleasure by their pianoforte performance than he was able to do.

The concert of the following week, February 14th, St. Valentine's Day, was altogether superior and more noteworthy:—

PART I.—Quartet, in C minor, Op. 18, No. 4, for two violins, viola, and violoncello (Beethoven)—MM. Jean Becker, L. Ries, Zerbins, and Piatti. Song, "Vado ben spesso" (Salvatore Rosa)—Mr. Thorndike. Three pieces, for pianoforte alone (Scarlatti)—Mlle. Marie Krebs.

PART II.—Sonata, in B flat, for pianoforte and violoncello (Röntgen, first time)—Mlle. Marie Krebs and Sig. Piatti. Songs, "Du bist wie eine Blume" (Rubinstein), "Am Ufer des Manzanares" (Jensen)—Mr. Thorndike. Trio, in E minor, Op. 119, for pianoforte, violin, and violoncello (Spohr)—Mlle. Marie Krebs, Herr Jean Becker, and Sig. Piatti.

Some credit is due to the director for having introduced to his patrons a new composer, Herr Röntgen, a young Dutchman, whose name has not hitherto been made known in London by means of his works. His sonata for violoncello, one among many works he has written, is excellent in design, clear in texture, full of grace in form, and altogether interesting in and for itself. If his other compositions are equal in merit with the sonata, a hearty welcome awaits them. Musicians will be able to detect, even through his somewhat Schumann-like style, a deep undercurrent of pure and wholesome originality, and as he has the power to say what he has to say in a straightforward, nervous, vigorous style, shaped after the old sonata forms, and not in the amorphous fashion of many modern German writers, he will be sure of apatent and appreciative attention.

The other instrumental works given at this concert call for no detailed remarks, as they are well known. It is enough to say that all, including the sonata, were most excellently played by the artists engaged; and when it is added that Mr. Thorndike sang his songs like a gentleman and an artist, it will be understood that those who were present enjoyed a rare treat.

Herr Joachim made his first appearance this season on Monday, February 21st, and received a warm and enthusiastic welcome from his old admirers and new friends. He did not play any solo during the concert, unless the adaptation by himself of certain Hungarian dances by Brahms could be so called. To these dances, originally written for pianoforte duet, he has added a violin part, and he played the arrangement with Miss Marie Krebs, and earned considerable applause with her for the effort. He also took part in two quartets, Beethoven's Op. 131 in C sharp minor, one of the posthumous works, and in Haydn's G major, Op. 17, No. 5. Both works were greatly enjoyed, and though no encore was demanded, the satisfaction of the audience was by no means small. Miss Krebs played, as her solo, Beethoven's sonata in E major, Op. 109, neatly and well, and Mr. Oswald sang songs by Carissimi and Gounod in an excellent style. So that the concert, though short, was sweet.

MR. HALLÉ'S ORCHESTRAL CONCERTS.

MR. CHARLES HALLÉ gave the first of a proposed series of four concerts, with his Manchester orchestra, on the 3th February, in St. James's Hall, to an audience composed principally of musicians. The band is a fairly good one, excellent in the strings, but coarse in the reeds and brass wind, but the obedience of the several members to the reading of their conductor was most praiseworthy. Opinions may differ as to the power of Mr. Hallé as an orchestral director, some holding him to be equal with any now before the public, others giving him credit for inspiring loyalty among his followers, and nothing more. On the present occasion his interpretation of the pieces selected seemed to be more like that of a wonderfully intelligent pianoforte player, rather than that of one who remembers that the qualities of orchestral colouring assert themselves, without the need of unduly forcing them forward by particular emphasis. Whether it was or not to this spirit that the piercing prominence of the oboe and the nasal assertions of the bassoons may be attributed, need not form the subject of present inquiry; it is enough to say that the quality was unexpected and undesirable. Goldmark's "Die Ländliche Hochzeit," humorously called a symphony, on the *lucus a non lucendo* principle, because it has neither the shape nor the form of a work in that category, was well played, and interested those present for that reason. The most successful efforts of the band were in the *Rosamunde* ballet music of Schubert, the *Oberon* overture of Weber, and the andantino from Spohr's *Die Weihe der Töne*, in which the violoncello solo was admirably given. The C minor symphony of Beethoven has been better done under other direction; Mr. Hallé took the adagios at too swift a pace, so that all grace and dignity were lost. Had he played the movement on the pianoforte, it is possible that it might have been in some sort counterbalanced by a contrary reading. As a summary of the impressions created, it must be said that in this concert the Manchester band have nothing to teach London orchestras, but it is quite possible that if the members had the opportunity of listening they might learn something even in the metropolis.

At the second concert, on Feb. 19th, Mr. Hallé repeated the Goldmark symphony, "Die Ländliche Hochzeit," and introduced for the first time the serenade written by Mozart for the wedding of Herr Späth and Elizabeth Haffner, in 1776. There are ten movements in all, including three minuets, and three portions accompanied with a violin solo, played on this occasion by Mme. Norman-Néruda with brilliant effect. Its several movements were probably intended to be given at intervals originally, otherwise it is hardly possible to believe that an audience could have had at such a time the patience to sit them all out. It is true that the whole is replete with the most exquisite melody, but the themes are so many, and

follow each other with such rapidity, that while the ear is perfectly enchanted, the mind has not time to grasp all those that are offered, or to enjoy them as they ought to be enjoyed. Before the serenade Beethoven's triple concerto was given, with the solos played by Mme. Norman-Néruda, Mr. Charles Hallé, and Sig. Piatti, Mr. E. Hecht conducting the orchestra in the meanwhile. The prelude to *Lohengrin* and Svendsen's *Rhapsodie Norvégienne*, No. 2, were the remaining items in a somewhat long programme.

Musical Notes.

MUSIC IN IRELAND.—The Kingstown Philharmonic Society very successfully inaugurated its eighth season on the 8th of last month by a grand evening concert in the New Town Hall. The performance of Cherubini's great Requiem Mass in c minor by the chorus and orchestra of the society called forth the unanimous praise of the local critics. The executants were too in number, and reflected much credit on their able conductor, Dr. T. R. G. Jozé. *Athalie* is announced for the next concert.

ACCOUNTS from Germany of Miss Agnes Zimmermann's second tour show that this talented pianist has more than confirmed her first successes. Especially at the Gewandhaus concert at Leipzig, wherein she played Rubinstein's G major concerto, does she seem to have gained high honours, and to have been received not only by the audience but by all the musicians present with the utmost warmth and enthusiasm. Miss Zimmermann had the honour to be invited by the Crown Prince and Princess at Berlin, and was heard by them in a long programme selected from Bach, Chopin, and other great composers.

DR. HORTON ALLISON has been appointed examiner at the local examination to be held on behalf of the Royal Academy of Music, London, in Manchester, on the 5th of March.

At the Gentlemen's Concerts at Manchester, on February 1st, Miss Williams and Mme. Trebelli were the vocalists and Miss Kate Ockleston was the pianist. The *Manchester Guardian* speaks thus of her playing:—

"The début of Miss Kate Ockleston, a young local pianist, gave interest to this concert. Miss Ockleston's abilities have been proved in previous public performances, both in this neighbourhood and in London; but, so far as we are aware, this was her first appearance in Manchester. She was for some years a pupil of Dr. Hiles', and completed her period of pupillage by a two years' course of study at the Leipzig Conservatoire. Amongst the many lady players who have recently challenged the verdict of the public Miss Ockleston is certainly one of the best. She has a clear crisp touch, a correct sense of musical proportion, and sufficient sentiment to express naturally the feeling of the composer."

At the first examination for the degree of Bachelor in Music held in January at the University of Oxford the following satisfied the examiners:—Frederick R. Greenish, New College, and Haverfordwest, South Wales; The Rev. John H. Mee, M.A., Merton College; William G. Merrikin, New College, and Hull; Edward Mills, New College, and St. John's College, Battersea; Arthur H. Stephens, Worcester College. Examiners:—Sir Frederick A. Gore Ouseley, M.A., D.Mus., Christ Church, Professor of Music; C. W. Corfe, D.Mus., Christ Church, Choragus; E. G. Monk, D.Mus., Exeter College, and York. The Professor of Music also issues the following:—The examination for the degree of Doctor in Music will be holden in October next. The second examination for the degree of Bachelor in Music will be also holden in October. In addition to the usual subjects, there will be required a critical knowledge of the full scores of:—1. Mendelssohn's *Athalie*; 2. Handel's *Alexander's Feast*. All exercises are to be sent to the Professor of Music, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

PARSIFAL.—The first representation of Wagner's new opera, *Parsifal*, will be held in the "Festival Theatre" exclusively for the gratification of his immediate friends and "patrons" (subscribers to the Bayreuth Fund); but when the claims of these have been duly met, the "outside public" may be admitted to some extra performances. The date of the performances is fixed for August next year, so there is time for rehearsals out of number.

BRISTOL.—Herr Xaver Scharwenka, the famous pianist, who last season created a great sensation in metropolitan musical circles, was heard here for the first time on the 15th ult. The programme included his Menuetto, Op. 49; Nocturne, Op. 38; two Polish Dances, and his celebrated Staccato Study.

MR. CARRODUS has announced a repetition of his violin recital. The inclement state of the weather on the last occasion prevented many from being present who would have liked to have done honour to our foremost English violinist. His performance on that occasion was most masterly, and it may be hoped that the attendance at the "repetition" concert will be equal to his deserts.

THE third of Mr. Michael Rice's Classical Chamber Concerts took place on February 12th. The programme included Schumann's quartet in A minor (No. 1, Op. 41); Spohr's quartet in G minor; and a quintet for piano and strings, in G, by E. Prout.

SALE OF COPYRIGHTS.—The sale by auction, by Messrs. Puttick and Simpson, of the residue of the stock of music-plates and copyrights of Mr. Lamborn Cook took place on Jan 26. The following are the principal results:—The set of Modern Four-part Songs, £264 12s. (Ashdown and Parry); Pissuti's "Minster Windows," £81 (J. Wood); Miss Lindsay's "Songs for Children," £34 (J. Wood); Pissuti's "Sweet is the Wandering Breeze," £17 10s. (J. Wood); Bach's Preludes and Fugues, edited by Bennett, £41 6s. (Ashdown and Parry); Macfarren's "Fête d'Hiver," £18 12s.; Macfarren's "Golden Slumbers," £15 (B. Williams); Gavotte in D, £14 14s. (J. Wood); Westlake's *Lyra Studentium*, £88 5s. 6d. (Ashdown and Parry); Bennett's Symphony in G minor, £44 2s. (J. Wood); Overture, *Paradise and the Peri*, £32 (Augener); Benedict's *Undine*, £151 9s. (Cramer); Cusins' "Royal Wedding Serenata," £49 10s. (Cusins); *Gideon*, by the same composer, £86 12s. 6d. (Cusins); Master's "Rose of Saleney," £31 4s. (Cramer); Smart's "Fishermans' Song," £116 5s. (Ashdown and Parry); Bennett's "Remember now," £35 17s. 6d. (L. Cook); Bennett's "Now, my God, let, I beseech Thee," £26 13s. (ditto). The total realised over £2,000.

THE 143rd Anniversary Festival of the Royal Society of Musicians was held at St. James's Hall on Feb. 10th, the Duke of Connaught and Strathearn presiding. His Royal Highness was supported by many noblemen and gentlemen interested in the welfare of the musical profession. The following eminent artists took part in the musical arrangements:—Mmes. Leonora Braham, Mary Cummings, and Mr. Burgon (vocalists); Lady Benedict (pianoforte); Mr. J. T. Carrodus (violin). The South London Choral Association, under the direction of Mr. L. C. Venables, and the Band of the Grenadier Guards, under that of Mr. D. Godfrey (by permission of Colonel Clive), also assisted. Master J. Carrodus and Mr. Fountain Meen were the accompanists.

MR. HENRY GADSBY's cantata, *Columbus*, will be produced at the Crystal Palace on March 19th.

THE Norwich Festival will take place in the week beginning Oct. 10th. The Prince and Princess of Wales have consented to accept the office of Patrons and to honour the meeting by being present.

SOME of the friends of Mr. John Ella are about to present a testimonial to him on his retirement from the Musical Union.

THE Festival of the Three Choirs will be held at Worcester this year, in the week commencing September 4th. The orchestra is to be erected at the western end of the cathedral as in old time, and the seats are to be arranged longitudinally; by this means all objection to the use of the cathedral for such a purpose is obviated, if not removed. The festival will commence with a special service, with orchestral accompaniments, on the afternoon of Sunday, Sept. 3rd. The usual standard works, *Elijah* and *The Messiah*, are of course to be heard, and in addition Cherubini's Mass in D minor and Handel's *Jephtha*, with a new cantata by Mr. A. J. Caldicott, *The Widow of Nain*, are promised.

WE greatly regret to have to announce the death of Edouard Marlois, which occurred on January 28. Born at Boulogne in 1847, he played the organ at the cathedral in that city at the early age of twelve. He became the pupil of M. Saint-Saëns, and was appointed co-organist with him at the Madeleine in Paris at the age of seventeen. He wrote several pieces for the pianoforte, some songs, pieces for the violin and violoncello, and some organ music. At the time of his death he was engaged in writing a book on harmony, counterpoint, and fugue, which would have won for him the distinction his talents merited. His early death will be mourned by a large circle of friends and pupils.

ON January 30th, at his residence, Château de Linterpoort, near Malines, Belgium, Jacques Lemmens, husband of Mme. Lemmens-Sherrington, aged 58. Friends, kindly accept this intimation.

THE death, at Glasgow, of Mr. F. C. Cooper, one of our most eminent violinists, is announced. An attack of acute bronchitis carried him off in three days.

ANDANTE IN A

for the Organ

by

HENRY SMART.

Andante lento. M.M. $\text{♩} = 80$.

Manuale. Ch. soft 8 ft.

Pedale.

Soft 16 ft. coupled as required. Sw. soft 8 & 4 ft.

Sw.

Gt.Org.

Gt.Org. soft 8 ft.



First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with several slurs and a 'Ch.' (Chorus) marking above the staff. The lower staff is in bass clef and contains a bass line with chords and a 'Sw. with reed.' (Swell with reed) marking below the staff.



Second system of musical notation. The upper staff continues the melodic line with a 'Sw.' (Swell) marking above the staff. The lower staff continues the bass line with a 'Sw.' (Swell) marking below the staff.



Third system of musical notation. The upper staff features a 'Ch.' (Chorus) marking above the staff. The lower staff continues the bass line.



Fourth system of musical notation. The upper staff has a tempo marking 'Poco più moto. ♩ = 108.' above the staff. The lower staff has a marking 'Gt. Org. up to 4 ft. with Sw. coupled.' below the staff.



Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line.

The musical score is written for piano and organ. It consists of five systems of staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions and dynamics are indicated throughout the piece.

Key performance instructions and dynamics include:

- Sw.** (Swell) markings at the end of the first and second systems.
- Ch.** (Chorus) markings at the beginning of the third and fourth systems.
- Gt.Org.** (Great Organ) marking at the beginning of the third system.
- Sw. p** (Swell, piano) marking in the third system.
- add full Sw.** (add full Swell) marking in the fourth system.
- Sw. 8 ft. without reeds** marking in the fifth system.
- poco ritard.** (poco ritardando) marking in the fifth system.
- Ch. tempo primo** (Chorus, tempo primo) marking in the fifth system.

Repeat from the beginning to sign
 & and finish with CODA.

CODA.

Sw. Ch.

Gt.Org.up to 4 ft.with Sw.coupled.

Sw.

add full Sw.

Sw.

Soft 8 ft.without reeds.

Ch.

poco ritard. al fine pp. Sw.

The musical score is written for piano and organ. It consists of five systems of music. The first system is the Coda, marked 'CODA.' and includes a 'Sw.' (Swell) and 'Ch.' (Chorus) instruction. The second system includes the instruction 'Gt.Org.up to 4 ft.with Sw.coupled.' and a 'Sw.' instruction. The third system includes the instruction 'add full Sw.' and a 'Sw.' instruction. The fourth system is marked 'Soft 8 ft.without reeds.' and includes a 'Ch.' instruction. The fifth system is marked '*poco ritard. al fine pp.*' and includes a 'Sw.' instruction. The score is in 2/4 time and the key signature has two sharps (F# and C#).